

3-D Imaging Past & Present

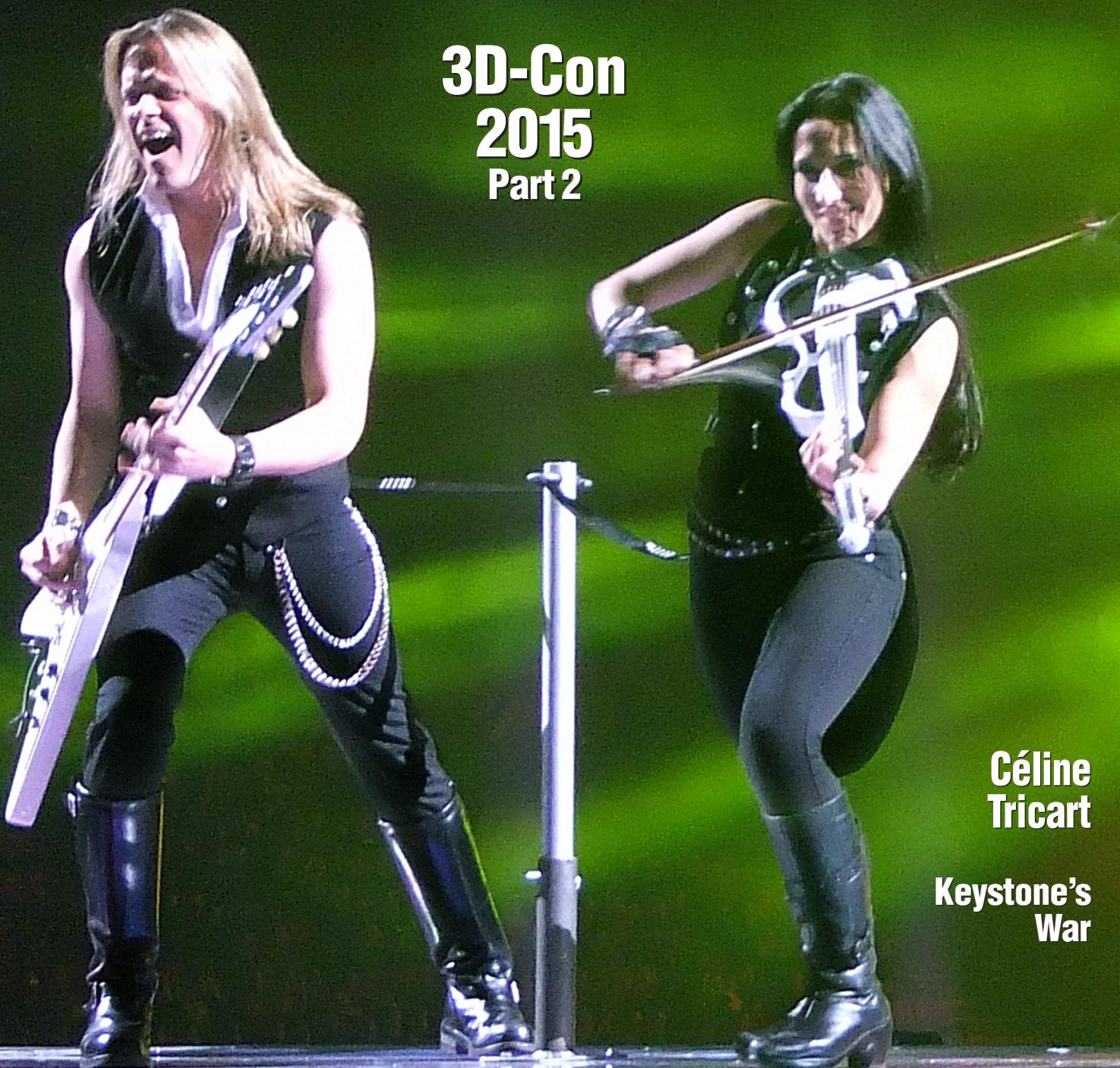
November/December 2015
Volume 41, Number 3



A Publication of
National
Stereoscopic
Association, Inc.

STEREO WORLD

**3D-Con
2015
Part 2**



**Céline
Tricart**

**Keystone's
War**

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides



by Mark Wilke

Year-end Fun for Kids

Here's another fun set of views courtesy of David Starkman and Susan Pinsky, again from the large assortment of family slides shot by the late Samuel Biren. See the '50s Flavored Finds column in SW Vol. 36, #6 for the whole story of their connection to the Biren family.

We start off dressing in costumes for Halloween, and posing on the front step with a jack-o'-lantern. It looks like a pirate on the left, but I'm not quite sure what on the right.

Then we move on to Christmas, with a visit to old Saint Nick. These two shots may be from different years, as the arrangement seems a bit different, but in both shots, Santa appears to have large bags of toys right there next to him. Perhaps he was giving them out to visitors, or maybe they were just props. Either way, I'm sure the kids had fun. ☺

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to stwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



STEREO WORLD

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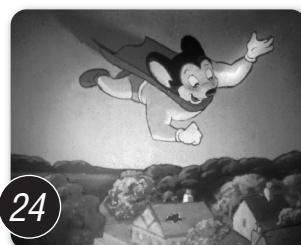
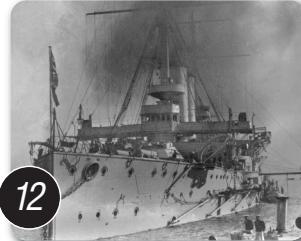
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Buy, Sell, or Trade It Here

Front Cover:

Members of the Trans-Siberian Orchestra perform while teetering for safety on a platform that rises several stories off the main floor during one of their concerts. The image is part of the 3D-Con 2015 Stereo Theater show "A Sampling of the Trans-Siberian Orchestra" by Mark Willke.

Back Cover:

Goodman and Watson No. 11, "FIGURE STUDY. North Gateway, Tintern Abby, South Wales". From the newly revised Foreign Affairs column by Russell Norton.



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

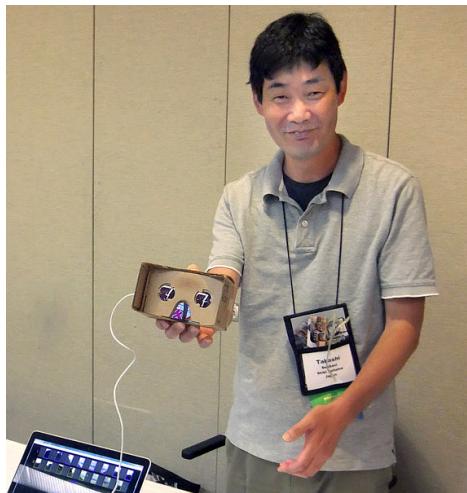
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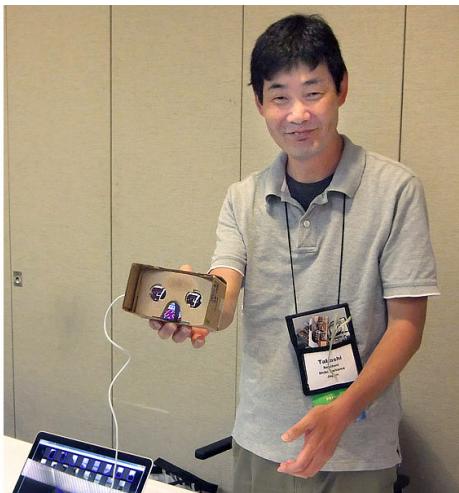
All the VR That's Fit to View

Will the latest incarnation of Virtual Reality prove to be the medium that takes 3-D completely mainstream? With the November release of the *New York*



Takashi Sekitani offers people a look at a 360° VR sequence from his Stereo Theater show on a phone via a Google Cardboard viewer at the 2015 3D-Con Trade Fair. (Stereo by Mark Willke)

We invite *Stereo World* readers to send us their reactions to the Times/Google effort as well as phone screen photos of scenes they find interesting. Apps, viewers and content can be found by a search of



Times VR film *The Displaced* in coordination with the newspaper's free distribution of about a million Google Cardboard viewers for smartphone 3-D apps, the answer seems closer to "yes" than with more exotic systems like the LEEP or those more wedded to gaming, like Oculus Rift.

Both the viewers and the 360° film about the global refugee crisis, through the perspectives of three children, are serious journalistic efforts that the *Times* promises to be only their first offering in a new technology, which the paper compared to the introduction of photographs on the printed page.

But nowhere in any of the recent articles or press releases about this huge VR push can "3-D" or "stereoscopic" be found amid the gushing over immersion and a 360° perspective. There's not necessarily any *requirement* that VR images assembled from the output of the camera arrays employed be presented stereoscopically, and the "wow" factor of 360° immersion may be enough for some people.

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, *Stereo World* Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

Oliver Wendell Holmes optimistically wrote in 1864, "The Stereograph... is to be the card of introduction to make all mankind acquaintances." Some of that sort of optimism seems echoed in the excitement surrounding the Times VR introduction. We can but hope.

Editor's View

Comments and Observations
by John Dennis

A Ford in Your Past

This issue's Personalities in Perspective column about Henry Ford provides the outline of a story that seems, when studied at full length, like something concocted by a Hollywood screenwriter. Ford's anti-Semitism mentioned in the column influenced much of what he wrote and said, even if his diatribes against "Jewish bankers" in his newspaper the *Dearborn Independent* were ghost-written, as some prominent sources

(Continued on page 31)

NYTVR, and a desktop version of *The Displaced* can be seen at www.nytimes.com/newsgraphics/2015/nytvr.

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Boxed Gems

review by John Dennis



The practice of including descriptive guide books in boxed sets of stereoviews has seen a partial revival with the latest such set from the London Stereoscopic Company, *Victorian Gems* by Brian May and Denis Pellerin. But rather than geographical data or historical information, the *Gems* booklet provides instructions on using the enclosed OWL stereoscope, tips on 3-D photography, a brief background on the history and collecting of stereoviews, and descriptions of the three sources of the set's views. Twelve views in each of three boxes represent the London Stereoscopic Company books *A Village Lost and Found*, *Diableries – Stereoscopic Adventures in Hell* and *The Poor Man's Picture Gallery*.

Victorian Gems

by Brian May and Denis Pellerin, 2015. Boxed set of 36 view reproductions in three groups, OWL stereoscope, booklet guide to the contents. Available from www.londonstereo.com.

10% Discount for Stereo World Readers!

Go to [www.londonstereo.com/
shop-victorian-gems1.html](http://www.londonstereo.com/shop-victorian-gems1.html).

Click on the ADD TO CART button. Going through to CHECKOUT on PayPal, there is an option to "Add special instructions to the seller" with a little ADD link beside it.

Click on the ADD link and enter the code SWVG.

The views selected from *A Village Lost and Found* include the original T.R. Williams "Scenes in Our Village" titles and quotations on the back. The views from *Diableries* surpass even those restored and reproduced in the book, in that the pierced, red eyes of the skeletons are actually reflective – the effect being about as close as you could come to that of reproducing a real tissue view. To be honest, the effect is even *better* than many tissue views, as cases of sloppy piercing have been corrected to place those glowing red eyes in the appropriate stereo plane. The precision of this effort is clear in views including numerous eyes, like A 11 "Review of the Infernal Guard." The glowing eyes aren't just at the planes of the

skeletal faces, but uniformly glow from *within* the skulls.

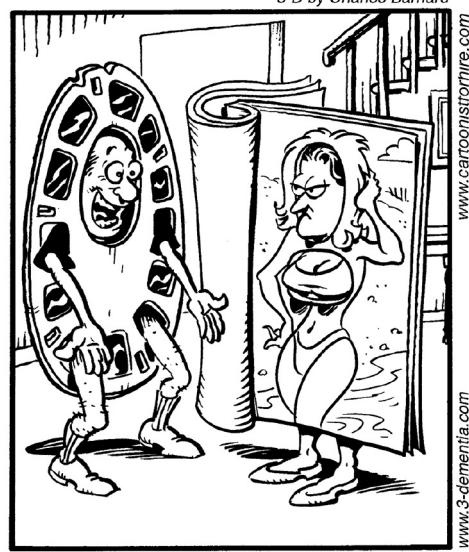
When studied in the OWL viewer, views from *The Poor Man's Picture Gallery* reveal the impressive complexity of the sets and poses, none more so than "Puritan Soldiers with Prisoners" by James Elliott. The sources of inspiration for all the views are provided on the backs, the above being the painting "Plundering of Basing House" by Charles Landseer.

While hardly a substitute for the books they represent, the views in the *Victorian Gems* set could prove to be an effective (or diabolical!) way to grab the attention of someone potentially interested in the true photographic depth of the Victorian age. ☺

GONE MADDD



"AW, COME ON, HONEY... WHAT'S NOT TO LOVE
ABOUT THE SPORTS ILLUSTRATED 3-D SWIMSUIT ISSUE
HALLOWEEN COSTUME?"



"AW, COME ON, HONEY... WHAT'S NOT TO LOVE
ABOUT THE SPORTS ILLUSTRATED 3-D SWIMSUIT ISSUE
HALLOWEEN COSTUME?"

www.cartoonistronfire.com

www.3-dementia.com

3D-Con 2015

Stereo at 8000 Feet

Part 2

by John Dennis

Stereo Theater

With Eric Kurland handling the flawless digital projection, Ron Labbe did the

show introductions for the Friday and Saturday sessions. The Thursday session was devoted to the Best of the 11th Annual LA 3-D Movie Festi-

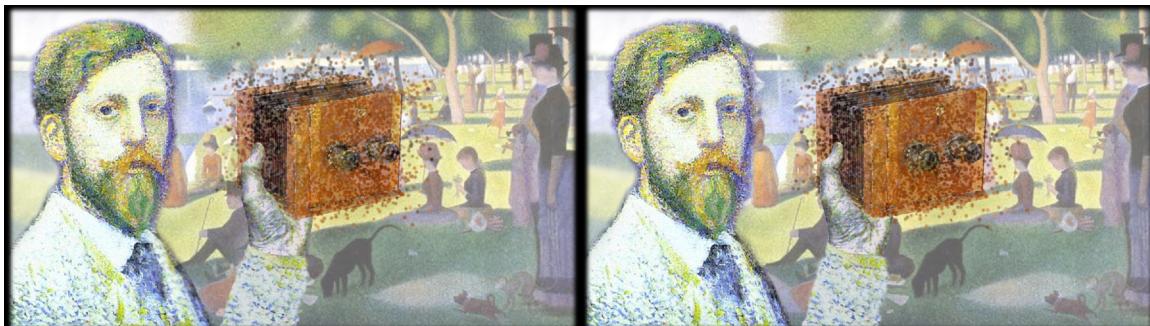
val. Award winning show repeats and Onsite competition winners were shown Sunday afternoon.



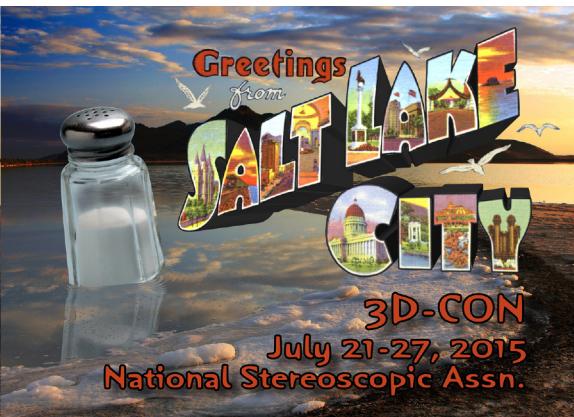
Bill Moll, right, oversees the tying of the NSA screen to the frame while NSA President Lee Pratt helps from behind the frame with several other Stereo Theater volunteers.



Dali's "Stereo Surrealist," from Bob Bloomberg's Paul Wing Award winning Stereo Theater show "Hidden Stereo Treasures: New Discoveries."



Seurat's pointillist camera from Bob Bloomberg's Paul Wing Award winning Stereo Theater show "Hidden Stereo Treasures: New Discoveries."



After a full day of shows in the stereo theater, a quick ride up the aerial tram to the top of Hidden Peak provided an instant change of scenery. This hyperstereo was taken from the tram's upper landing, looking generally to the east.

(Stereo by Mark Willke)



ONE NIGHT IN HELL by James Hall and Jason Jameson from Brian May and the London Stereoscopic Company opened the 2015 Stereo Theater as the first of several top videos from the 11th annual LA 3-D Movie Festival. The animated story opens with a scene based on Diablerie No. 37 from the "A" series, as seen on page 90 of *Diableries: Stereoscopic Adventures in Hell*. The music, arranged and produced by Brian May, was recorded with the Czech National Symphony

An opening frame from "One Night in Hell" by James Hall and Jason Jameson from Brian May and the London Stereoscopic Company. The short animated video morphs into tinted color following this scene, based on Diablerie No. 37 from the "A" series.



Orchestra in Prague. The short ends with Satan as the conductor carrying off a skeletal lead guitarist, as Queen's "We Will Rock You" fuses with Tchaikovsky's 1812 Overture. A 2-D trailer is at www.youtube.com/watch?v=2HHB9kvZ-LE. Breaking news: *One Night In Hell* will be reconfigured as a stop-motion/live-action feature film for release in 2019! See www.screendaily.com/news/production/one-night-in-hell-to-become-feature/5095568.article?blocktitle=Latest-news&contentID=276.

FRAMES by Emmanuel Albano freezes dancers in multiple exposure movements as their images merge in response to the actual choreography. A 3-D trailer can be seen at www.youtube.com/watch?v=bnT-qJG2x_Y&feature=youtu.be.

DAY DREAMING by Khan Lee alternates scenes of the daily lives of young South Koreans with aggressive North Korean TV broadcasts.

NORTHERN LIGHTS OVER MOUNT HALDE by Morten Skallerud is set in 1917 during a dark night at the site of the world's first Northern Lights Observatory. A boy

and his grandmother play outdoors beneath the stars. The Northern Lights appear, and scientists photograph them in hyperstereo at a 12 mile separation via verbal telephone synchronization. It's based on real events, persons and places in the history of Norwegian Northern Lights research, shot on location at Halde mountain, where the remains of the Observatory can be seen today. See www.cameramagica.no/NorthernLightsHalde.htm.

MY ROBOT by Choi Yang Hyun follows a man and his robot through the man's life, from childhood through adulthood, marriage, and eventually death.

THE 3D-MACHINE by Joost Van Den Bosch & Erik Verkerk is the latest in a series of animated shorts about a genius inventor, his incompetent assistant, and the catastrophic results generated by the machine. Samples can be seen at www.bing.com/videos/search?q=the+3d-machine&FORM=AWVR.

THE CHAPERONE 3D by Fraser Munden tells the true story of a lone teacher chaperoning a middle school dance in 1970s Montreal when it is invaded by a menacing motorcycle gang. It uses hand drawn animation, miniature sets, puppets, live action Kung Fu and explosions. See www.vice.com/read/chaperone-3d.

THE DEPTHS by Jordon Dowler-Coltman examines the idea of two minds born of one understanding, suspended in a metaphoric body of water. Two energies are connected and interwoven then pulled apart, each then becoming lost and alone.

RED, WHITE, BLACK AND BLUE by Nick D'Agostino is a brief animated history of American involvement in the Middle East. See 3-D video at <https://vimeo.com/136553149>.

AUSTIN TIMELAPSE by

Landon Gaus explores the city in fascinating hyperstereo timelapse photography, from freeways to planes landing at the airport.

AUSTIN SURHOFF, UT SWIMMER by Patricio Elizondo includes shots from above and under the water, narrated by the swimmer with his personal thoughts about swimming.

OKGO UNDERWATER by Eric Kurland documents the world's first underwater acoustic music performance, accomplished using helmets filled with water. The lead singer later slides into a full body, water filled suit.

COSPLAY DREAMS 3D by Gulliver Parascandolo brings the fantasy of "Costume Play" to life using 3-D combined with special effects to tell stories behind Cosplayers both young and young-at-heart. People from all walks of life transform via unique costumes into iconic figures from history, comic books, video games, TV, and film.

SCENES FROM A CHILDHOOD by Claudia Kunin adds to her body of work dealing with the intersection of memory, history, and spirit through 3-D photographic montages. This video reanimates her childhood through family photos converted to 3-D and calmly animated, one element at a time. See www.youtube.com/watch?v=TL79t5BHCAs and <http://claudiakunin.com/ani.html>.

LATER, IN THE RESTAURANT by Karel Bata shows a woman spitting water all over a man in a restaurant, in elegant slow motion. She exits with a pleased look on her face as the closing title of the very short video reads "To Be Continued."

BEE SPREE by Mark Willke presents a series of stereo close-ups of bees in and

around flowers, mostly captured using a Panasonic Lumix DMC-GX1 with a Lumix G 3-D lens modified for macro photography and set to focus at around 6" by George Themelis (aka Dr. T). See <https://youtu.be/ZWUYSIser5U>.

DEPTHMEN SAMPLER scattered eight imaginative presentations by members of this group through the Friday sessions (each three minutes or less), with shows by John Lovell, Jon Golden, Rob Jaczko, Dan Gosch, Jim Ferguson, Max Alexander, Bob Karambelas and Ron Labbe. Follow their past and current work at <http://depthmen.com>.

FORZA VENEZIA by Gert-Jan Wolkers explores Venice in both hyperstereo and timelapse photography.

OREGON CAVES by Rich Dubnow illustrates the history of the origins of the View-Master, also covering the Three Days of 3-D event there observing View-Master's 75th anniversary. See *SW* Vol. 41 No. 1, page 4.

AQUARIUM by Hideyuki Asakura follows a diver through bubble rings under the sea with close video footage of a grouper, a sea turtle, an octopus, and



"Shanghai Canal" by Jay Horowitz of Cleveland Heights, OH won Best OSPS entry in the 2015 Ohio Stereo Exhibition, a show voted the Stereo Theater Best Photography Award.



"I Can Make This" by Jeff Ewen of Karryinup, Australia won Best of Show in the 2015 Ohio Stereo Exhibition, a show presented in the Stereo Theater by Jay Horowitz and voted the Stereo Theater Best Photography Award.



"Lower Calf Creek Falls" by Bob Venezia, Seattle, WA was a Judges Choice in the 2015 Ohio Stereo Exhibition, a show voted the Stereo Theater Best Photography Award.

"Bee Spree" by Mark Willke features close-ups made in his backyard, where several large rhododendrons come alive with a variety of bees when blooming in the springtime.



Members of the Trans-Siberian Orchestra perform on an elevated platform during one of their concerts, part of "A Sampling of the Trans-Siberian Orchestra" by Mark Willke. Hyperstereo video of the band's light and laser show is also included.



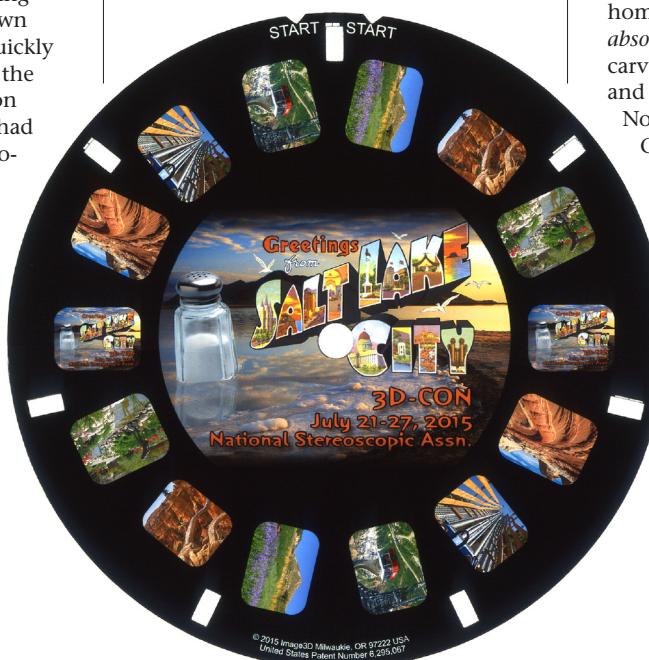
one very aggressive fish who swims directly to the camera, brazenly violating the stereo window.

2015 OHIO STEREO EXHIBITION presented by Jay Horowitz starts with an animated graphic of a club screen being moved into place, an alignment grid being fussed with, and a slide pair shown pseudoscopically before being quickly corrected in a humorous nod to the film days of stereo club projection shows. As Jay explains, "Once I had the idea to mimic a typical stereoscopic slide show with audience reactions, projection errors, etc., I also decided to show all the acceptances first, and then re-show the winners, just like at our club. It increases audience participation, in that you have images to root for." His efforts went over well, with the show voted the Best Photography Award.

MAGIC FIELD by Masaji Suto shows plastic balls rolling up some stairs, a man un-tears a picture, and balls roll up a hill among other reverse motion imagery that gains new impact in 3-D and earned the show the Best Video Award.

HIDDEN STEREO TREASURES: NEW DISCOVERIES by Bob Bloomberg. As we reported

following the 1996 NSA convention where the original version of this show was first shown, somewhere between the 2nd and 3rd slide it becomes clear that this documentary of "lesser known stereo cameras" illustrates items existing



The 2015 3D-Con souvenir reel was donated by Rich Dubnow of Image3D. John Jerit of American Paper Optics supplied the Stereo Theater glasses and NVIDIA provided the Digital Image Showcase prizes. Peter Wimmer of 3dtv.at provided the Full Cinema Player license for unlimited use at all future NSA conventions.

only in Bob's fertile imagination. By the 5th example, any resemblance to actual cameras (and all touch with reality) is lost in delighted laughter at table-top creations like the "Stereo Laundromatic" and the "Bananarama Panorama Camera". The fun reaches its Flintstone homage peak with the revelation of *absolutely* the world's first stereo camera, carved from rock, dated at 38,000 BC and featured on the cover of SW Vol. 23

No. 4. With the addition of a classic Coronet educational films logo and several more outrageous "New Discoveries" (like the Dali—a Stereo Surrealist), the show received the Paul Wing Award for Best Stereo Theater Show of 2015.

BEING NOWHERE by Chris Schneberger explores urban landscapes, seen at night. Lonely yet magical places that are lit, but not lit *well*—places where the light pools and mixes from varying sources. As Chris describes it, "When I find the right place, a chill goes up my spine, and suddenly I'm 14 years old, out well after curfew, with nothing to do and nowhere to be." See 2-D stills at <http://christopher-schneberger.com/being-nowhere>.

HAPPY WHEN IT RAINS by Karel Bata is described as a "faux music video" shot with

no budget and a lot of DIY equipment and lighting. Its creator explains the project in detail at <https://karelspeaksout.wordpress.com/2015/06/15/happy-when-it-rains>.

THE RISING TIDE by Gert-Jan Wolkers captures water rising on a rocky beach below a castle in carefully planned timelapse stereo which also includes a fog bank rolling in for a special treat in 3-D.

EVERY TWO MINUTES

(previous title *Red*) by Catriona Baker and Curvin Huber uses paper animation to make the point that every two minutes there's a sexual assault in the U.S. as a morphing wolf menaces a child skipping through the woods. The short video was voted the First Time Award for best new presenter.

THE NEXT DAY WE GET PAID by Nathan Owen, Barry Rothstein, Scott Ressler and Eric Kurland is a music video for

the group Owenstone, illustrating the challenge of making money. But the video's characters are *literally* making it—printing it, cutting it, boxing it, and shipping it while barely keeping any of it for themselves in this microcosmic broken system. Director (and singer/songwriter for Owenstone) Nathan Owen created a visually dramatic, but tongue-in-cheek atmosphere, inspired by two of his favorite filmmakers, Terry Gilliam and Tim Burton. See the full (2-D) video at <https://vimeo.com/104456392>.

MORPHEOS ORIGINS by John Hart of Colorado continues his series of videos that expand the depth of fractal imagery, this one providing more dramatic fly-through sequences as the shapes constantly morph from translucent spaceship-like objects to nearly solid looking landscapes and structures that change color as they disassemble themselves. A

Morpheos 3-D trailer can be seen at www.hart3d.com/pages/store/trailer_MorpheosTrilogy.html.

AURORA BOREALIS by Ikuo Nakamura was given a Special Stereo Theater Award. It displays what 21st century video technology can do (with some coaxing) to improve on 1917 efforts to obtain hyperstereos of the Northern Lights, as described in the earlier show *Northern Lights Over Mount Halde*. The artist explains his project in considerable detail at <https://mubi.com/notebook/posts/3d-in-the-21st-century-holography-artist-ikuo-nakamura-on-aurora-borealis>.

VIEW-MASTER FROM MASTER FILE

IMAGES by Wolfgang Sell features original images used in reels like "Little Red Riding Hood," "Jack and the Beanstalk," and William Gruber's famous *Mushroom Book*. The variety expands to include images from Barbie reels, GI Joe, Apollo above the moon, scenics from the



The 2015 Trade Fair drew 31 vendors at 50 tables to an area combining a windowed hallway with interior rooms along it, providing rewards at every turn to those shopping, browsing or just exploring the souk-like labyrinth.



NSA members gathered around a slide show of Lorran Meares' impressive nighttime light-painting stereos at his Trade Fair table. Susan Pinsky, standing, center front, Denis Pellerin and Brian May standing at rear. A selection of the light-painting stereos by Lorran Meares can be seen at www.enlight-10.com/3-d-photography-2. (Stereo by Mark Willke)



The 2015 NSA Art Gallery drew fewer entries than past years, but members were delighted by the unique works on display in the large, bright room shared by the competitive exhibits. Here, Franklin London is seen with the latest version of his "Hydra" multiple slide viewer, winner of the Artists' Choice Award. Nearby was a rare, coin operated 3-D cartoon viewer showing Mighty Mouse and other Terrytoons characters. (See "Paul Terry's Terryscope" in this issue.) (Stereo by Andrew Hurst)

Oregon coast, and some rare Gruber family shots from various locations.

HOW TO MAKE 360° 3D by Takashi Sekitani uses an altered voice to demonstrate with humor the complexities and pitfalls of making live action, 360° 3-D videos for VR devices.

SHANGHAI HOLIDAY by Rich Dubnow tours the huge city with great stereos of everything from the subway to street scenes, markets, musicians and the harbor, presented in an interesting mix of stills and video footage.

WELCOME TO 3D-CON 2016 by Eddie Bowers reveals the Tulsa area to be a much livelier place than most had assumed, and makes attending 3D-Con 2016 (July 12-18, Renaissance Tulsa Hotel & Convention Center, Tulsa, OK) even more appealing.

SNOWBIRD IN WINTER by Bill Haines explores the resort when covered in snow (the original reason for its existence), combining stills of the scenery and videos of skiing.

A SAMPLING OF THE TRANS-SIBERIAN ORCHESTRA by Mark Willke combines stereo stills and hyperstereo video taken at two concert performances by this group (which is really more of a rock band than an orchestra!) best known for its Christmas-themed music. Parts of their elaborate light and laser show were captured using separate cameras spaced approximately 6' apart. Video of several songs (sections of which were used in the show) can be found at www.youtube.com/channel/UCrI25fprg8X8hA1b3fJHGQ.

ENCHANTMENT by Carleen Phillips takes full advantage of 3-D imaging as it wanders through woods and swamps, revealing the greens, water reflections and multiple planes of trees.

CHIHULY GARDEN AND GLASS by Phyllis Maslin revels in the glossy, saturated colors of glass art as seen in gardens and gazing up inside a glass enclosure with red glass flowers hanging in beautiful, back-lit 3-D.

SAN JUAN CAPISTRANO AND OTHER FAMOUS MISSIONS by Bob Shotsberger incorporates 80 years of stereography of these sites, from Tru-Vue to View-Master reels to his own W3 shots, reminding many of the NSA tour of San Juan Capistrano during 3D-Con 2012 in Costa Mesa, CA.

NETHERLANDS 2011 by Melody Ahl tours the country in impressive 3-D from Amsterdam canals to a cathedral in Delft, with bicycles included in a notable percentage of the images taken during the 2011 ISU Congress.

CARIBBEAN HOLIDAY by Rich Dubnow takes the audience along to a ship's bar, open air markets and an old fort as well as natural areas.



Bill Elo and Margaret Bartlett join other potential bidders at the 2015 Spotlight Auction preview, spread over several tables, ahead of Friday evening's auction.



Gretchen Jane Gruber displays an old postcard (now sealed in plastic) from her father William Gruber, one of the finds that led her to write his biography. (See SW Vol. 40 No. 5, page 34) She shared this and other family stories in the View-Master Collectors Special Interest Group meeting Friday morning.

HADRIAN'S WALL by Gert-Jan Wolkers follows both restored and unrestored portions of the Roman wall across northern England near the border with Scotland. Included are details of the wall and some interiors of forts, plus an excavation site.

3D MEDICAL IMAGING by John Roll includes modern anatomy slides, 3-D X-rays and CT scans, digital cut-aways and MRI reconstructions in 3-D with varying types of colorization. Preceding many images are shots of the imaging devices that created them. At the conclusion, a skeletal hand waves goodbye.

CHRIS BROWN, A CEREBRAL PORTRAIT by Claudia Kunin slowly examines through animated stills the face and inner mind of a man with Cerebral Palsy.

LIQUID THUNDER by John Hart of Colorado explores the Grand Canyon via dory—a modern version of the wooden boats used by John Wesley Powell. The flash flood contributions of water and

silt from side canyons turn the usual exciting images of white water into brown water, splashing over the boats. Following this are climbing excursions to falls in steep and colorful side canyons, all captured in astounding stereography.

BRIDGE OF THE GODS by Melody Steele opens with an homage to *The Wizard of Oz*, going from black and white to color, then presenting views of the Columbia River Gorge near the crossing point of the Pacific Crest Trail, falls in the gorge, scenes high on Beacon Rock, and horses in a pasture.

NATIONAL MILITARY MUSEUM by Gert-Jan Wolkers documents in detail the exhibits in this Netherlands museum, including historic aircraft, motorcycles (with armed sidecars), trucks, etc.

PSA INTER CLUB AWARDS SHOW presented by Ray Moxom includes many of the best examples of work by members of PSA affiliated clubs all over the world.

TURKEY by Melody Ahl opens with tourists at an ancient site, walking past a covered archaeological dig and includes scenes from Efes, Hierapolis and Pammukkale, then goes to Istanbul's famous attractions, markets, and courtyards.

SLOVENIA 3D by Peter Weiler includes the unique bridge and town square of Ljubljana and natural and village sites visited on tours during the 2013 ISU Congress.

BEIJING HOLIDAY by Rich Dubnow includes some fun shots of the Great Wall, especially one in which people hold View-Masters—looking at the Great Wall while standing on the Great Wall. Other sites include the Emperer's Tomb, the Forbidden City and a restrauant with a sign in English: "Fried stuff and drink."

PAUL, A PORTRAIT by Claudia Kunin offers lovingly stereographed, black and white images of a Cerebral Palsy victim with an active mind. Close-ups of hands and feet are followed by effects like a cloud seeming to pass in front of the subject, then his whole body is seen floating in a 3-D star field.

NVIDIA SHOWCASE presented by Chris Schneberger this year featured six images from each entrant in a portfolio format (winners are listed on page 8 of SW Vol. 41 No. 2).

Special Speaker Gretchen Jane Gruber

Friday evening's big event was an illustrated talk by View-Master inventor William B. Gruber's daughter, Gretchen Jane Gruber, titled "The Exacting Idealist, William B. Gruber." Concentrating less on View-Master history than on family history, she described in detail what it was like to grow up surrounded by

the creative force of her father's influence, his enthusiasm for life and curiosity about the arts and sciences affecting daily life in the household. Many of the family photos (some 2-D, some 3-D) were taken on the several family trips around the U. S. and the world, while others document home life. Almost none had ever before been seen by the public, but she felt this NSA audience was one that would especially appreciate them.

Very little of this story would have been told except for her chance discovery, while preparing her mother's house for sale, of an unlocked safe containing a hidden treasure of family correspondence. Her parents had saved everything from postcards to love letters and diaries, starting in the early 1920s. The find and the history it contained convinced her that she had to write her father's life story, the result being her book *VIEW MASTER The Biography of William B. Gruber* and her even more generously illustrated presentation at 3D-Con 2015. See the review in SW Vol. 40 No. 5, page 34 or order the book from gretchenjanegruber@yahoo.com.

Workshops

This year's Thursday, Friday and Saturday workshops were in two large, adjacent rooms conveniently located along the main hallway near the front desk of Snowbird's Cliff Lodge.

ADOBE LIGHTROOM by Chris Schneberger demonstrated how this software can import, catalog, edit, and print images, including stereos.

ADVANCED STEREO PHOTOGRAPHY

EDITING TECHNIQUES FOR PHOTOSHOP by Rob Ellis revealed a method for viewing images in stereo while editing, as well as stereo retouching, masking, cloning, color adjustments, etc.

AUTOMATED STEREO PHOTOGRAPHY

USING THE "TRIGGER-TRAP" APP by Ken Burgess covered the use of software on a smart-phone to trigger a stereo camera for time lapse, sound triggered shots, motion triggered shots, internet remote control, etc.

GIMP AND ITS STEREO FEATURES

Eugene Mitofsky described this Photoshop type, free program and its free add-ons, including several stereo add-ons.

HOW DO I ENTER 3D PHOTO

EXHIBITIONS? By Lee Pratt reviewed various 3-D exhibitions and competitions and the rewards of competing, as well as techniques and dos and don'ts for preparing images.

HYPERSTEREOS

George Themelis covered techniques for successful hyper-stereo photography using equipment as simple as a single 2-D camera. Aerial hypers and pole hypers were included, with examples projected in 3-D.

INTRODUCTION TO SPM

by David Starkman provided a basic overview of StereoPhoto Maker software, including workflow and commonly used functions.

PHANTOGRAM HEAD SHOTS

by Barry Rothstein added to his many NSA phantogram workshops by focusing on head shots.

PHOTOSHOP Q & A

by Bob Venezia & David Kuntz answered questions about the complexities of Photoshop and the many ways to achieve a similar effect.

PRACTICAL CLOSE-UP AND MACRO IN 3-D

by George Themelis discussed six ways to do close-up and macro 3-D photography including the use of flash, with examples shown in 3-D.

SHOOTING SCENIC STEREOS

by Chris Reynolds took a random walk through various vistas in search for ways to weave their natural elements into a viewable whole.

Special Interest Groups

These gatherings range from formal meetings to informal sharing sessions. SIGs meeting at this year's 3D-Con were the Amateur Photographic Exchange Club and Digital Stereoview Exchange Club, Lenticular Prints enthusiasts, Medium Format shooters, Phantogram makers, the Stereoscopic Society of America, View-Master Collectors and the Vintage Stereo Slide group. 



The SSA Banquet – A 3-D Feast

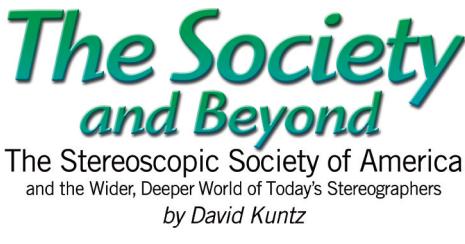
Everybody likes to win things. For this reason, I started having door prize giveaways at the SSA Banquet in 2013.

Each year since then, David Richardson of [Civil-WarIn3D.com](#) has supplied me with 10 of his wonderful, vintage, Civil War stereo view restorations as door prizes for the Banquet. Raffling off

for a brief projection session of Realist format slides, and then each of the SSA members in attendance introduced themselves to the group.

I hope that people enjoyed the opportunity for sharing their 3-D work with other

part of the annual Banquet, too. Since the SSA SIG took place before the banquet at 3D-Con this year, I didn't get the chance to receive any feedback about the Banquet during the convention. I'm interested in hearing if people like the direction I've taken with the affair, and if they have any suggestions for further improvements. 



The Stereoscopic Society of America
and the Wider, Deeper World of Today's Stereographers
by David Kuntz

attendees. That's the focus of the SSA, and I've tried to make it an integral

.....
David Kuntz hands one of the SSA Banquet door prizes (a 3-D book) to a delighted Susan Dubnow.
.....



10 more of those views was my plan again this year. But, NSA President Lee Pratt somehow came up with a number of copies of two 3-D books ("Wonders of the World," and "Leonardo da Vinci") for use as giveaways at our celebration. And then, Rich Dubnow showed up at the Banquet with several of his Image3D "My Reel" packs containing a View-Master viewer and redemption code for a free, custom View-Master reel. The result was that nearly half of those attending the Banquet walked away with a door prize! Also, while I'm acknowledging those who contributed to the Banquet, I should mention that Andrew Hurst and Denis Pellerin (representing the London Stereoscopic Company) donated about a dozen OWL viewers to the SSA which were placed on the Banquet tables so that attendees could view any cards that they had brought.

The dinner itself was an excellent buffet, enjoyed by about 50 3D-Con attendees. After that, we announced the winners of the SSA Exhibition, and Exhibition co-chairs Gene Mitofsky and Betty Drinkut (the latter not in attendance) were recognized for their work. Next, we settled down

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1915

Keystone's Phony War

by Ralph Reiley

In August 1914, the European powers rushed into war with bands playing and soldiers singing as they marched to battle. It was the first time that millions of men were mobilized and sent to war. By the time it ended in 1918, it was difficult to tell the difference between victory and defeat. When the war started in August, each nation was convinced that God was on their side, victory would be swift, and the troops would be home before Christmas. Christmas came and went, as did New Year's Day 1915. While the war showed no sign of ending, it was still believed that just one more big push would break the enemy's resolve, and victory would then be complete, if not as swift as anticipated. Until that time, there was money to be made selling photos of the largest war in history. In the USA, Keystone and Underwood & Underwood began work on putting out war views for sale.

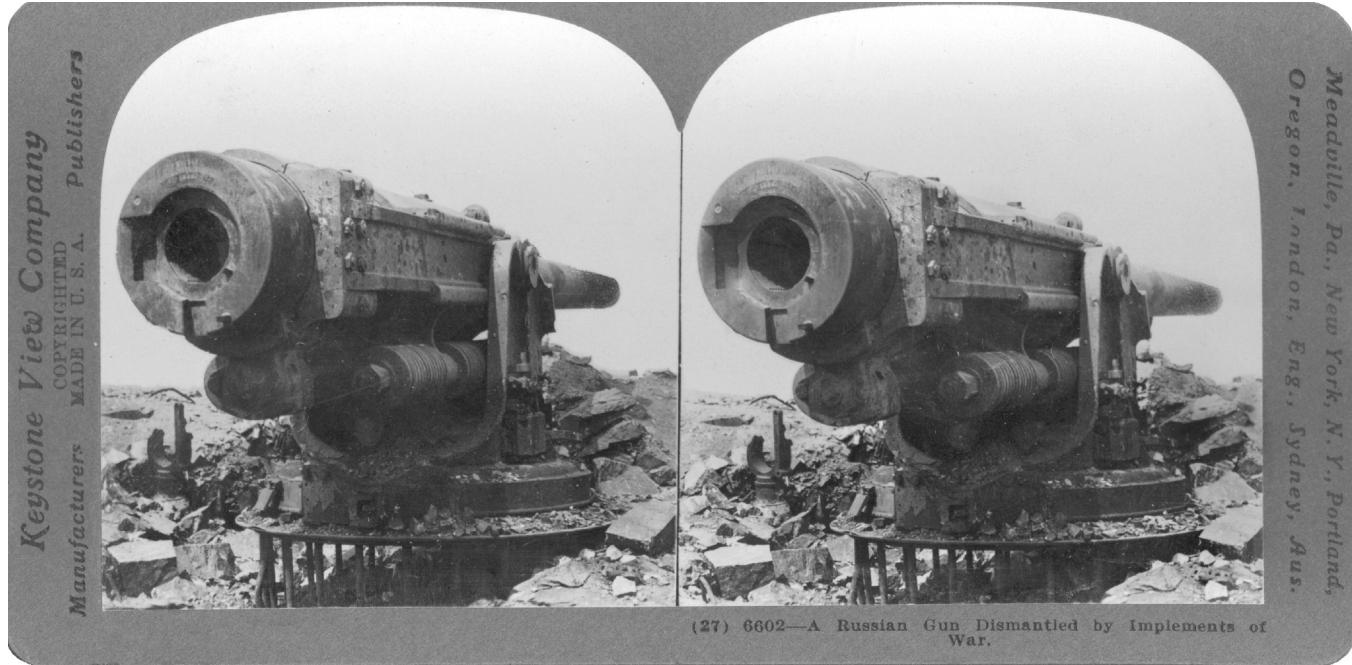
Every war from the American Civil War to the Balkan War in 1913 had been documented with stereoviews. Photos sold very well while the war was in progress. Interest in buying photos ended as soon as the war was over. It is understandable why Underwood, as well as Keystone, would rush to get sets of war views published as soon as possible, as the war was expected to end at any time. Underwood had an advantage over Keystone. They had offices in England, close to the war, and they had a photographer, Albert K. Hibbard, on the European mainland when the war broke out.

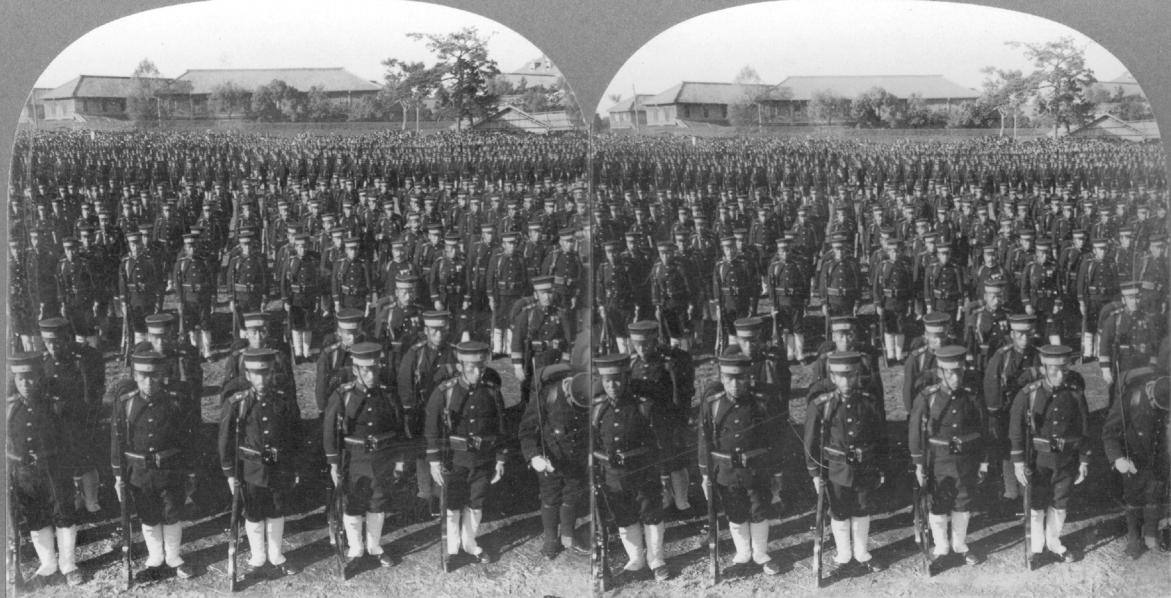
The first Underwood set had one hundred views of Belgian and British soldiers in Belgium, before the country was overrun by the Germans. There were views of the French army

just before the Battle of the Marne. There were also a few photos of the German and Austrian army on the Eastern Front acquired from German sources. Underwood published its first set of war views in early 1915. The set was very tame, compared to what was really going on at the front line. In the photos the troops are well fed, clean, and very cheerful. All of the photos were taken well behind the front lines. No front line views, or views of dead soldiers were allowed.

Keystone, not to be outdone, or pass up a quick buck, quickly followed Underwood with a set of war views. The first set had thirty views in it, and it is a very unique set of war views. There are photos of soldiers, battle ships, wrecked artillery, fortresses, and places where the

No. 6602, "A Russian gun dismantled by implements of war." This Russian gun was part of the Port Arthur harbor defense, destroyed during the Japanese bombardment in 1905. (No. 27 in the set.)





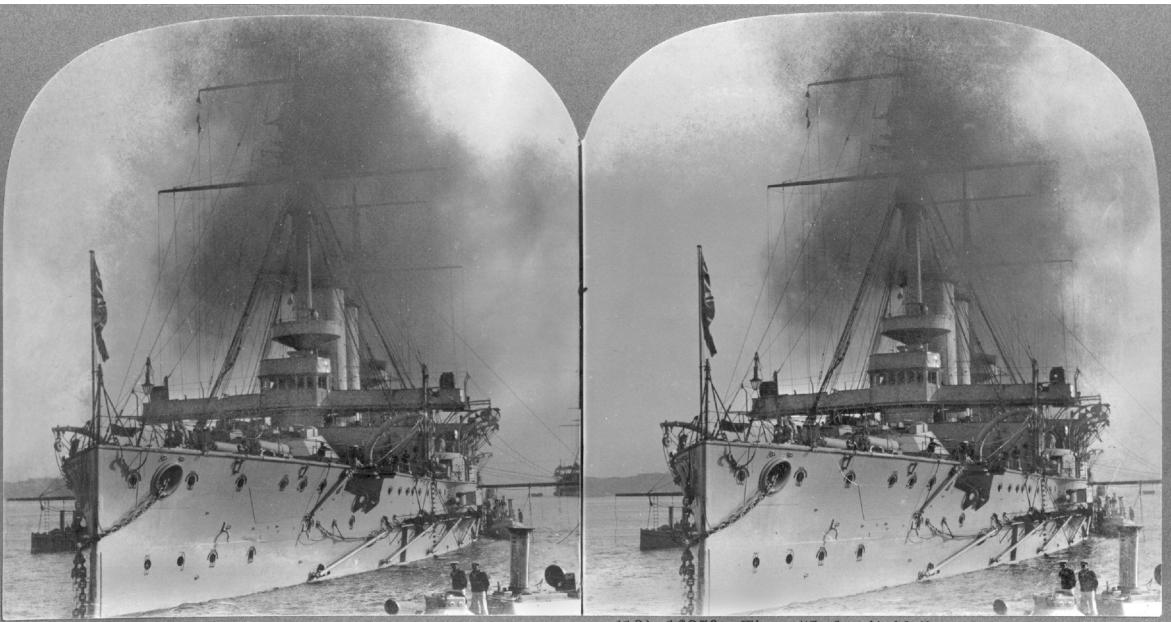
(14) 14797—Germany's Dreaded Foe in the East.

newspapers reported huge battles were taking place. There were photos of medieval churches just prior to their destruction. There are photos of cities, just about to be invaded by the Germans. There is even a photo of where a German spy was executed. The only problem with the photos is that all of them were taken before

No. 14797, "Germany's dreaded foe in the east." Shortly after war in Europe started, the Japanese laid siege to the German colony in China, in the Kiautschou Bay region, called Deutsch-Kiautschou. The Germans put up a strong defense, but surrendered before the end of 1915 after food and ammunition ran out. The main city was Tsingtau, and the brewery there is still in operation where a good German lager is made. This was taken in Tokyo in 1905, during a birthday celebration for the Japanese Emperor. It was originally an H.C. White photo, one of their Russo-Japanese war views. In 1915, H.C. White went out of business and Keystone bought their negatives. The photo was used through 1920. (No. 14 in the set.)

No. 16259, "The 'Indomitable', an English battleship which has left its mark of destruction on German ships." The Indomitable did leave a mark of destruction on German ships, but this is actually the HMS Russel, photographed in 1908 at the Quebec Tercentenary Celebration. This image was used in all of the Keystone war view sets, as the Indomitable. The Indomitable was also in Canada in 1908, and there is a stereo of it in SW Vol. 34 No. 2. The HMS Indomitable was a modern battlecruiser built in 1907. The HMS Russel was a pre-dreadnaught battleship, obsolete after 1906. It served until April 27, 1916, when it struck a mine off Malta and sank with 27 officers and 98 sailors lost out of the 720 man crew. (No. 19 in the set.)

1910. Some were taken before 1900! It is one of the best, or worst, examples of re-using stock photos with new captions I have ever seen. P. T. Barnum would have been proud of the effort of squeezing another nickel out of old stock photos. Each view has text on the back with a detailed story about the photo. While some



(19) 16259—The "Indomitable"—An English Battleship Which Has Left Its Mark of Destruction on German Ships.



(13) 11833—Indian Soldiers With Drawn Swords—30,000 of These Were on the English Battle Line in France.

Meadville, Pa., New York, N. Y., Portland,
Oregon, London, Eng., Sydney, Aus.

of the text is factual, most of it is an exercise in creative writing.

The photos of soldiers were taken during the Boxer Rebellion in 1900 or the Russo-Japanese War in 1905, not in France as implied. There are photos of some battleships, which in 1915 were still on active service, except for the ones that had been lost in action. The photos of ships were taken at Port Arthur, China, in 1904, or in Canada, in 1908, during the Tercentenary of Quebec, Canada's first national military pageant

(see SW Vol. 34 No. 2). All the views have been given exciting new captions, making them seem relevant to the current event in progress in 1915. The most blatant are the travel views given captions and text on the back making them appear to be taken just before some major war action was to take place. One recycled view is the

No. 11833, "Indian soldiers with drawn swords - 30,000 of these were on the English battle line in France." There was a force of 30,000 Indian colonial troops in France, but these men were in China, near Round House, Tien-Tsin during the Boxer Rebellion in 1900. (No. 13 in the set.)

Tower of London, indicating that a German spy had just been executed there. At least they didn't write that you could see the spy awaiting his fate in the window of his prison cell, in the third tower from the left.

The set of views came in a simple unmarked black box, as did all Keystone war views until 1917. When the USA entered the war the boxes became more ornate. The 1915 set I have was not complete when I got it, and without its box. I have replaced

No. 1128, "German Sailors sending their last good-bye's to their sweethearts." That is probably what they are doing, but these are German See-Batallione troops (German Marines), and they are bound for China in 1900, for the Boxer Rebellion. There are some sailors, in white, in background. (No. 7 in the set.)



(7) 11268—German Sailors Sending Their Last Good-bye's to Their Sweethearts.

Meadville, Pa., New York, N. Y., Portland,
Oregon, London, Eng., Sydney, Aus.

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(26) 10137—"Oudeburg"—Castle of the Duke of Flanders—
A Stronghold Founded in 868, Again Facing War Scenes
Many Centuries Later, Ghent, Belgium.

No. 10137, "Oudeburg, Castle of the Duke of Flanders, a stronghold founded in 868, again facing war scenes many centuries later, Ghent, Belgium." I am pretty sure that the medieval fortress played no part in slowing the German advance through Belgium. (No. 26 in the set.)

the correct photos that were missing, and all but one are from the 1915-1916 period, although some are not numbered. The views are numbered from (1) to (30) on the front. I did not pay a lot of money for this incomplete set. I did not pay a lot of money for the replacement views, although it did take some time to acquire the proper 1915-1916 versions, and I still have one to go. I doubt that there are many collectors who would have any interest in this

set of fabricated war views, but it remains one of my favorites, because it is a total fabrication. I also enjoy *Plan 9 From Outer Space* and *Robot Monster*, arguably two of the worst movies ever made, so go figure.

In 1916 Keystone put out a revised set of war views, with actual views of the war. Since the war kept going, with no end in sight, Keystone

invested in a number of stereoviews from French, British and German sources, possibly as many as 100 negatives. The 1916 set was a great improvement over the 1915 set, although some pre-war stock views remained in the set. I believe that Keystone also sold custom sets of war views at this time, as a number of views exist from this period that were never a part of a standard set of war views.

After the USA entered the war in 1917, the war view set focused on

No. 12031, "French soldiers enduring the hardships of camp life." In 1901 this same view carried the caption, "French soldiers in camp near Round House, Tien-Tsin, China 1900." The troops are Zouaves, French colonial troops from North Africa. (No. 10 in the set.)

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(10) 12031—French Soldiers Enduring the Hardships of
Camp Life.

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Oregon, London, Eng., Sydney, Aus.

Meadville, Pa., New York, N. Y., Portland,
Oregon, London, Eng., Sydney, Aus.

Sequence	Image Number	Title	Source
1	15625	Sarajevo from Porch of New Town Hall, Bosnia, Austria-Hungary—Scene of Murder of Crown Prince Which Started the Flame that Engulfed all Europe	Travel view
2	10354	The Ruling Monarchs in Times of Peace	1909 Berlin
3	6131	The Reichstags-Gebäude, Berlin, Where Germany Appropriates Her Millions for War	Travel view
4	10370	German Soldiers Listening to an Address by the Kaiser	1900 Boxer Rebellion
5	10369	A Group of German Officers	1900 Boxer Rebellion
6	10332	The Cuirassier Guards Parading the Streets of Berlin, A Sight Which Calls Forth the Patriotism of Every German Heart	1901 Berlin
7	11268	German Sailors Sending Their Last Good-bye's to Their Sweethearts	1900 Boxer Rebellion
8	14506	Part of the Czar's Millions	1904 Russo-Japanese War
9	14520	Russian Naval Infantry Ready to Embark	1904 Russo-Japanese War
10	12031	French Soldiers Enduring the Hardships of Camp Life	1900 Boxer Rebellion
11	11374	English Cavalry Horses Ready for the Front	1902 London
12	11307	Third Scots Guards	1908 Canada
13	11833	Indian Soldiers with Drawn Swords—30,000 of These Were on the English Battle Line in France	1900 Boxer Rebellion
14	14797	Germany's Dreaded Foe in the East	1905 Russo-Japanese War
15	14504	Russian Pacific Fleet	1904 Russo-Japanese War
16	11774	French Fleet in Their Mediterranean Stronghold, Villefranche, France	Unkown
17	16049	French Battleship at Close Range	1908 Canada
18	16090	One of the Battleships With Which the English Hope to Bottle up Germany	1908 Canada
19	16259	The "Indomitable"—An English Battleship Which Has Left Its Mark of Destruction on German Ships	1908 Canada
20	6653	Scene of First Mobilization Which Precipitated the European War	Travel view
21	10110	An Impregnable Belgium Fortress—Fortress and Bridge at Dinant, Belgium	Travel view
22	10124	The Palace of the Court of Justice, Now Occupied by German Forces, Liege, Belgium	Travel view
23	10120	Cathedral of St. Rombold, Showing Huge Clock on Tower, Now Completely Destroyed, Malines, Belgium	Travel view
24	10122	Church of Notre Dame, Interior, Before It Was Destroyed by Shells, Malines, Belgium	Travel view
25	10119	The Town Hall—the Only Building of Note left Standing in Louvain, Belgium	Travel view
26	10137	"Oudeburg"—Castle of the Duke of Flanders—A Stronghold Founded in 868, Again Facing War Scenes Many Centuries Later, Ghent, Belgium	Travel view
27	6602	A Russian Gun Dismantled by Implements of War	1905 Russo-Japanese War
28	15619	Old Venetian Fort Commanding the Sea, Ragusa, Dalmatia, Austria Hungary	Travel view
29	2111	Tower of London—After 200 Years Again the Scene of Capital Punishment in the Execution of a German Spy	Travel view
30	3104	Notre Dame—The World Renowned Cathedral of Paris, France, Whose Tower was Wrecked by a Bomb From a German Dirigible	Travel view

the American war effort, and the photo captions and back text were re-written with a patriotic/Jingoistic tone, and some anti-German propaganda was added. Each year the Keystone sets were updated with new images, and the sets got larger. Unlike most wars during the age of the stereoview, interest in First World War views remained strong after the Armistice on Nov. 11, 1918. Interest continued to be strong after the Versailles Treaty in 1921. Interest remained strong until 1929, when the world economy collapsed and there were few who had money to spare on non-essential items.

In 1921, after acquiring all of Underwood's negatives, the set was expanded to 300 views and most, but not all, pre-war views were retired. The pre-war views that remained generally had a superior 3-D effect. In 1923 the war view set took on a more educational or documentary style in keeping with Keystone's marketing to schools and libraries. From 1919 to 1923, there was a loose "story" implied in the war views about the American involvement. The story begins with

A list of views in the original 1915 Keystone World War One set, compiled by Robert Boyd.

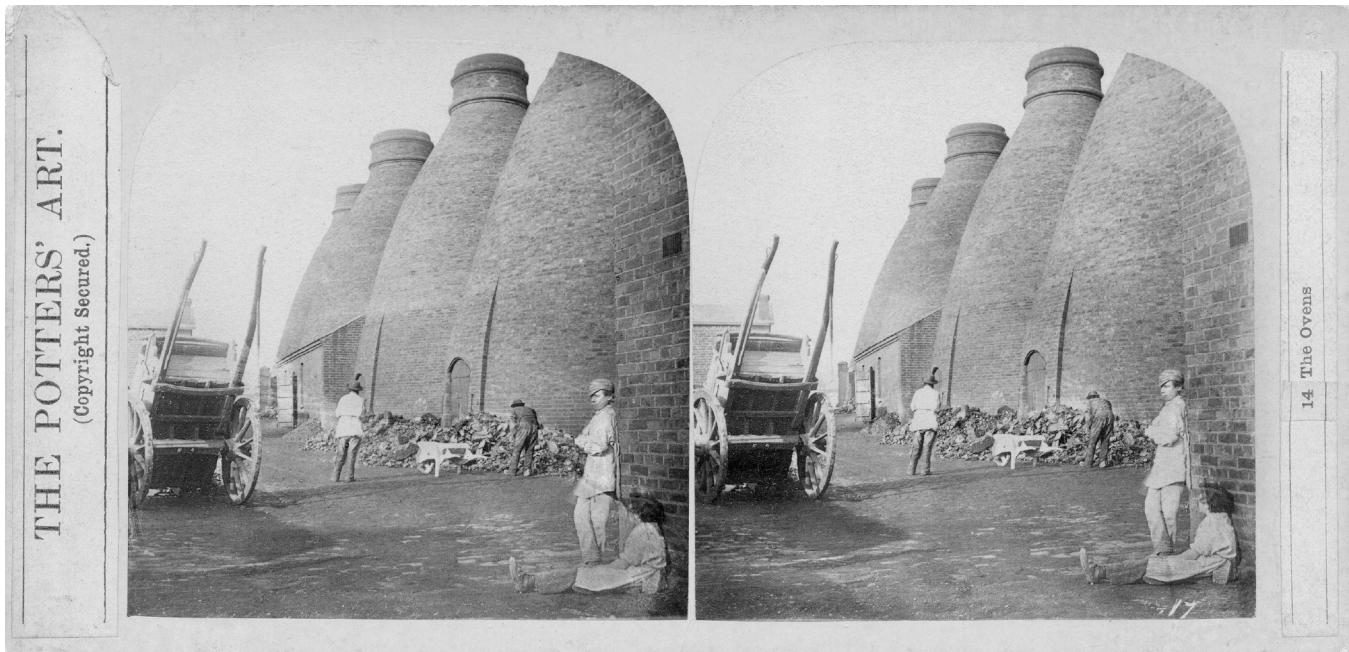
Americans troops saying goodbye to wives and girlfriends as they left for France. The last view of the set ended the story when the troops got back home and were reunited with their wives and girlfriends, some of them with babies.

The 1923 set was reorganized so that the views were more or less in chronological order, and it came with a guide book with a massive amount of reference material in it. Some effort went into putting the views into a historic context, something none of the other publishers ever did. The 1923 set sold very well up to 1929, when the Great Depression set in. In 1932, a 400 view set was produced that is probably the single best set of war views ever published. It is a comprehensive set of views, all the major war fronts are covered, and most of the wartime propaganda against Germany had been edited out. By 1930, photos were no longer under military censorship, most of the publishers had gone out of business, and had sold Keystone their negatives. Most of the

views are fairly tame, but there are some that show the grim reality of modern war. Due to the high cost of this set during the Depression and a loss of interest in the war, sales were slow, making the 1932 set of views scarce.

Most of the hard research on Keystone war views was done by Robert Boyd for his book, published in 2002. The 1915 list of views is also by Robert Boyd, who has been very generous with his knowledge. His book, *The Great War Through Keystone Stereographs*, is available from Amazon, Trafford Publishing, and through his website. The book is an excellent reference for anyone collecting Keystone war views. His website can be found at: <http://greatwarin3d.org/Home.htm> where one can find a wealth of information on Keystone and the major publishers of World War One stereoviews. 

The Potters' Art



THE POTTERS' ART.

(Copyright Secured.)

14: The Ovens

Starting with the industrial revolution, the English county of Staffordshire with its abundant coal, clay, salt, and lead, as well as the Newcastle canal that led to ports on the River Mersey, became the leading pottery center with inexpensive daily utensils of cream-colored earthenware. Railway distribution for pottery products in the mid-19th century led to a further boom for this compact nine by three mile district known as "The

Potteries" centered around Stoke-on-Trent. Although many of these factories were of short duration, they

many children, and each kiln firing might take 14 tons of coal.

Of the many Staffordshire factories, fewer than 50 of the bottle oven kilns like those shown here survive, the last ones having been fired as late as 1960. THE POTTERS' ART series was likely published for the particular factory depicted here about 1865 and the original series of perhaps 36 stereos seems to have

(Continued on page 36)

The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton

were at one time very abundant. They employed adults as well as

The Potters Art No. 22, "Glost Sorters" (No. 26 on the negative), yellow mount.



THE POTTERS' ART.

(Copyright Secured.)

22: Glost Sorters

Interview with Filmmaker/Stereographer Céline Tricart

by Jeff Boller

Céline Tricart is a 3-D filmmaker and stereographer whose work will be familiar to 3D-Con attendees. Her striking, award-winning short, *Lapse of Time*, was screened at 3D-Con 2014. A previous award-winning short, *Reminiscence*, was screened at 3D-Con 2009. She has worked behind the scenes of big-budget 3-D Hollywood pictures (*Transformers: Age of Extinction*), served as stereographer on a number of other pictures, and, most recently, has written a book, *3D Filmmaking: Techniques and Best Practices for Stereoscopic Filmmakers*. The book can be pre-ordered from Amazon: www.amazon.com/Filmmaking-Techniques-Practices-Stereoscopic-Filmmakers/dp/1138847895. You can learn more about Céline and her work at www.celine-tricart.com.

Jeff Boller: How did you get started working with 3-D?

Céline Tricart: In 2005, when I was a first-year student at the Louis Lumière film school in Paris, I attended a 3-D screening with some of the best French stereo specialists at the time. Because it was the very first time I actually saw 3-D, I was very impressed and amazed by the immersion and the realism of the images. (It was mostly content for museums or rides.) At the end of the screening, the hosts told us that everything was ready for 3-D in terms of technology and knowledge, and they were just waiting for writers, directors and artists to make the best out of it and create a new way of telling stories. This resonated as a call for me, as I was looking forward to becoming a director, but also fond of new technologies.

I decided to write my final essay during my third year about 3-D storytelling and filmmaking. Then I wrote my first 3-D short film, *Reminiscence*, that I directed in 2008.

JB: What inspired you to write this book?

CT: Between 2008 and 2011, I conducted a lot of 3-D master classes,



Céline Tricart at May's Around the World: Women 3D Directors seminar at Paramount Studios.

training courses, and workshops. I love teaching, but it was very boring to explain the same thing over and over again. That's why I decided to write the book. I wanted to write down everything I knew about 3-D as clearly as possible and be able to tell producers and directors who wanted to hire me as a stereographer, "here you go. Read this, think about how you want to use 3-D for your project, and then come back to me."

JB: There are several books about 3-D filmmaking; what makes this one different?

CT: There are indeed several books about 3-D filmmaking out there and I've read

them all! Most of them focus on either the technical or the narrative side of 3-D. My book has both. I always thought you can't be really creative if you don't understand the underlying technology. A good stereographer needs to know both the technical and the artistic. Also, I wanted to write for producers and directors who were working on a 3-D project, and you never know what kind of information they are looking for. Are they wondering if a script should be different for 3-D? Are they asking themselves what a stereographer is? Or maybe they've shot the film already and they are thinking about converting it into 3-D? Rather than having three different books to answer the three questions, it tried to put all the answers into one.

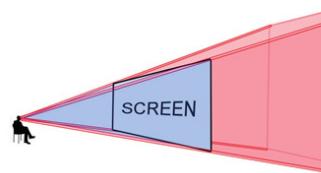
JB: In your book, you mention that a filmmaker must determine which approach is best for a 3-D film:

The cover of *3D Filmmaking* by Céline Tricart includes an anaglyphic version of a scene from her 3-D short *Lapse of Time*.



3D FILMMAKING

TECHNIQUES AND BEST PRACTICES FOR STEREOGRAPHIC FILMMAKERS



CELINE TRICART

Foreword by Jean-Pierre Jeunet



On the panel for the *Around the World: Women 3D Directors* seminar at Paramount Studios, Céline Tricart, (right), talks with Trish Sie (center), Director of OK GO: "All Is Not Lost" and Ina Conradi-Chavez, Director of Elysian Fields. Out of frame at left are Katie Fico, Stereoscopic Supervisor for Frozen, and Jennifer Lee, Director of Frozen. Stereo by David Starkman



realism, immersion, or spectacular. It's obvious what a spectacular approach to 3-D would be, but what in your opinion is the difference between realism and immersion?

CT: A filmmaker must know the three effects of 3-D and determine which one fits best for his or her film, scene by scene. One of these effects is realism: we see in 3-D in our everyday life, therefore a 3-D film is more realistic, it's closer to human vision than a traditional flat rectangular frame. This effect is

particularly interesting for documentaries. Immersion is different, it's about trying to bring the audience "in" the movie, to make them feel immersed in the narrative world. This effect suits best narrative films, especially genres like fantasy, science fiction and horror.

JB: Which approach (realism, immersion, or spectacular) do you like the most when you're watching a 3-D movie?

CT: I don't think there's one approach that is better than the others. It really depends on the

story and the emotion of the scene. I'm always thrilled when 3-D is being used in a creative and smart way. For example, I love how the imaginary CG animations are placed in negative space in Jean-Pierre Jeunet's *The Young and Prodigious T.S. Spivet*. It's clearly spectacular, but it goes perfectly with the story.

JB: Do you storyboard your films?

CT: It depends on the project, but yes, most of the time I do storyboard my films.

JB: Do you indicate depth in your storyboards?

CT: As I'm a very visual director and I know 3-D very well, so I don't feel the need to indicate depth within my storyboards. Sometimes I have to, in order to convince financiers or producers of what 3-D can bring to the specific project. Most of the time, I just create a depth script that goes along with my storyboard. I have a few storyboard and depth script examples in a dedicated chapter in my book.

JB: In Ray Zone's 2012 book, *3-DIV: Stereoscopic Moviemaking on an Indie Budget*, you mentioned that you had been working on your then as-yet-to-be-shot short, *Lapse of Time*, for six years. What sort of work were you doing over those six years?

CT: Writing! Of course, I was working on various projects at the same time, but it took a long time to write *Lapse of Time*. The first draft was written in 2006 and I shot the film in 2012. I was struggling with the fact that I wanted to write it as an experimental film—I'm a huge fan of the experimental genre—but I couldn't write a satisfying script. It's actually when I read a very good screenwriting book in 2011 that I understood my genre was magical realism and I should stick to it. And I did. I rewrote *Lapse of Time* with my best friend Damien Montaron, making it more narrative than experimental and I'm very happy with what we got.

JB: You should be. It's a great short! One of the most striking things in that film is your sense of visual composition. Do you have any particular approaches or strategies

A chart in 3-D Filmmaking: Techniques and Best Practices for Stereoscopic Filmmakers compares three approaches to 3-D film: Spectacular, Immersion, and Realism.

	SPECTACULAR	IMMERSION	REALISM
Zone to favor within the scenic box			
Size of the narrative box	The biggest possible (limited by the screen size parameter and the visual comfort)	The narrative box should be big enough to immerse the audience in the movie.	From the screen plane to the maximum background parallax (limited by the screen size parameter)
Position of the narrative box	Mainly negative space	Around the screen plane.	Positive space
Roundness	Roundness factor greater than 1 (exaggerated volumes)		Roundness factor around 1 (no distortion)
Other parameters	<ul style="list-style-type: none"> - Wide depth of field - Slow editing - As many monocular cues as possible - Massive out-of-the-screen effects that don't touch the edges of the screen. 	<ul style="list-style-type: none"> - Wide depth of field - Slow editing - As many monocular cues as possible - Centered composition 	<ul style="list-style-type: none"> - Wide depth of field - Slow editing - As many monocular cues as possible

© Celine Tricart



The wide angle church interior shot in Lapse of Time. A "making of" video for the film is at www.youtube.com/watch?v=MVzlrTNRh8o. A 2-D trailer is at www.youtube.com/watch?v=-c_bpWo_vn4.

you use when composing a shot, especially in 3-D?

CT: There's actually a whole chapter on composition in 3-D in my book! I love composition, I have a very visual imagination and I like to operate the camera myself as much as possible. I think the most important thing when it comes to composition in 3-D is to look at the shot with our own eyes, rather than trying to flatten it on an imaginary flat rectangle. That way, you can understand immediately why you shouldn't use blurry foregrounds, or over-the-shoulder shots. In real life, you would never listen to two people talking while standing right behind someone's shoulder. Those conventions were invented to create an artificial depth, to help the audience understand the spatial placement of things in the frame. In 3-D, you have depth already, so you have to rethink those conventions. It doesn't mean it's forbidden to use blurry foregrounds—just know the effect and use it creatively rather than just because you're used to using it!

JB: When you're composing shots, do you think in terms of the rule of thirds or Fibonacci's (Golden) Ratio?

CT: Not at all. I've learned those rules when I was studying photography, but I'm not sure it applies to the 3-D "scenic box." The Golden ratio was used mostly by painters, for a flat rectangular medium. Maybe there's an equivalent for 3-D, but I prefer to think about compo-

sition in an instinctive way, not mathematical.

JB: You recently co-wrote and co-directed your first virtual reality short, *Marriage Equality VR*. In traditional filmmaking, a director's job is basically to tell the audience, "Look here. Now look here." How do you tell the audience to "look here" when directing virtual reality, since the audience can turn 180 degrees away from the action?

CT: That is actually the subject of another book I'm writing. I would simply say that VR is closer to theater and dance than traditional filmmaking. A VR director is like a theater director, or a dance choreographer. We can't force the viewer to look at a specific rectangular frame in space, but we can guide him with the help of sound, lighting, blocking and staging.

JB: Who are your visual influences?

CT: I'm a product of the television and DVD generation—I have too many influences to be able to list them or name them. In terms of visual composition, I would say *The Matrix* is my biggest influence, and the reason why I work in the film industry today. I love the Wachowskis' attention to detail, the precision of each camera move.

JB: This past May, you were one of the producers and panelists for the *Around the World: Women 3D Directors* seminar at Paramount Studios in Hollywood. How did that opportunity come about, and what did you learn from that evening?

CT: I'm a member of the Women in Film association and last year I went to a meeting of their International Committee. We were brainstorming about what kind of events we could organize to promote women in the film industry, and the co-chair Ruby Lopez said that I should put together a "women in 3-D" event. Fast forward to one year later, and the *Women 3D Directors* evening takes place at Paramount Studios. I'm very proud of the event. As a curator I had the chance to gather a slate of very good 3-D shorts directed by women. The presence of Jennifer Lee (the director of Disney's *Frozen*) was an immense honor. The feedback from the audience was amazing. A lot of people came to me afterward saying that they had no idea 3-D could be used so creatively. I hope this event will have encouraged people—men and women—to see 3-D differently.

JB: What advice would you give to those who want to get started making independent 3-D films?

CT: I don't want to sound too negative, but it's extremely difficult to produce and distribute an independent 3-D film today. That's the reason why my advice is to identify very clearly why you want to make this specific project in 3-D, and make sure that it's a good fit. Then, go for it! Commit to it, and be passionate. Make sure you get a great stereographer on board who will guide you throughout the process, from the script to the screen. Think in 3-D when you shoot and post produce your film. Do a lot of QC to make sure you're not letting any 3-D mistakes out there.

JB: What's next for you?

CT: I'm currently in development of my first feature film—in 3-D of course. Meanwhile, I've been getting into virtual reality. I've created my production company—Lucid Dreams Productions (www.luciddreamsprod.com)—dedicated to new storytelling technologies, including 3-D and VR. I'm always on the lookout for new cool projects to work on.

Jeff Boller is an award-winning 3-D filmmaker/musician/educator whose work can be found at www.simplecarnival.com. 

3-D Equipment Rarities

The Kentech Stereo Realist Rewind Crank

by David Starkman

From the introduction of the Stereo Realist camera in 1947 until the Fujifilm W1 Digital Stereo Camera was introduced in July of 2009, the Stereo Realist was probably the most popular 3-D camera amongst amateur 3-D photographers.

A precision-made robust 35mm stereoscopic camera, the Stereo Realist was designed by Seton Rochwite (for more info see www.3-dlegends.com), and manufactured by a surveying instrument company, The David White Company of Milwaukee, Wisconsin. Much has been written about the Stereo Realist, and a good history of the camera may be found on Wikipedia.

Though it was the most popular of all of the 35mm stereo cameras, the Stereo Realist was not the most ergonomic. For example, to advance the film one had to first press a film advance release button and then start winding. Then the shutter had to be manually cocked. Every time.

Rewinding the film at the end of a roll was accomplished with a rewind knob. It took quite a lot of rotations to rewind a 36 exposure length of 35mm film. Most non-stereo 35mm cameras, as well as the Kodak Stereo Camera (the second most popular of the 35mm stereo cameras), had a flip-open rewind crank to make this process both faster and easier. Not so on the Stereo Realist.

One solution to this problem was the Kentech Stereo Realist Rewind Crank. While thousands of these must have been made, by the 1980s and 90s, when most of us were still shooting on film, and before digital 3-D came along to replace it, the Kentech Stereo Realist Rewind Crank had become somewhat of a Rarity.

The device itself is very simple. It consists of a cast metal body, with a chrome finish. On top it is identified with the name "Kentech, Los Angeles, Calif."

A round opening at one end has a serrated interior edge, which fits exactly over the Stereo Realist rewind knob on the f3.5 and f2.8

(Continued on page 33)

The top of a Kentech Stereo Realist Rewind Crank.
(All stereos by David Starkman)



Bottom of the crank, which fits over a Realist rewind knob.



The crank in position on a Realist camera.



Henry Ford

America's Free-Wheeling King of the Road

by Richard C. Ryder

Though long gone, it is as much an icon of the American entrepreneurial spirit as Coca-Cola or the golden arches of Mickey-D's. Its fame was legendary and, at the height of its career, it spawned dozens of stories, ranging from humorous to more cautionary. It was said that the faster you went, the more alarming the experience became: at five miles an hour, your teeth rattled; at ten, the whole front end of the vehicle would begin to shake; while at fifteen, "the transmission falls out." In a more believable vein, it was claimed that people exiting a movie theatre in the mid-1920s would be unable to locate their car in the parking lot because they "all looked the same." That really happened—on numerous occasions!

Our icon is, of course, the "Model T," carmaker Henry Ford's "Tin Lizzie," the most ubiquitous car in America, its basic no-frills design reasonably rugged, simple to maintain, hugely affordable, and available in any color you desired—so long as it was black. Actually, a few were produced in other colors, both early on and in the vehicle's final year of production.

The designer was every bit as unorthodox as his car. He was born during the Civil War yet lived long enough to play a leading role in America's victory in World War II. Although he was a life-long foe of labor unions, he introduced in 1914 a standardized wage for his workers—\$5 for an eight-hour day—that shocked his contemporaries and helped to establish the concept of a minimum wage. It is also claimed that he invented the assembly-line process, and, while this is not really true, he did introduce the process to the manufacturing of automobiles, with an effect on industry in general that was little short of cataclysmic.

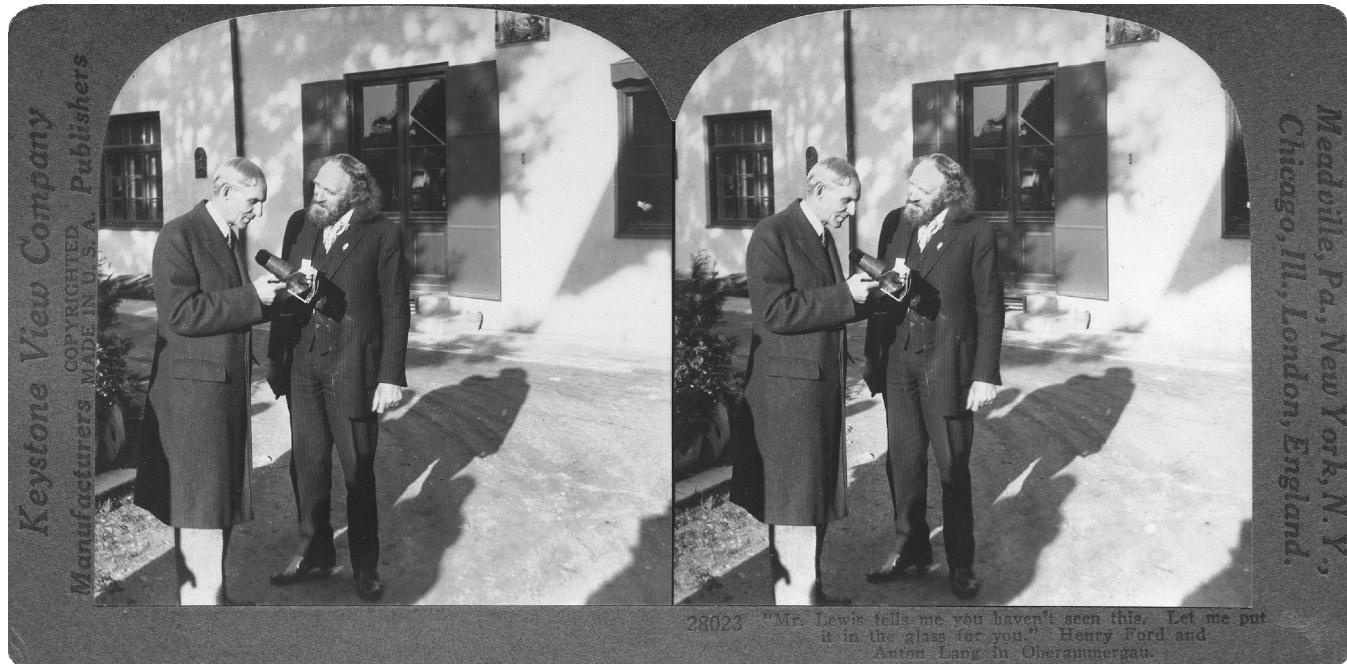
And then there was the car. Contrary to popular belief, the Model T was not the first car. Not even close. Automobiles had been around for two decades, experimentally at least, by the time the Model T first appeared in 1908.

What the Model T did was to democratize the American car. Heretofore, automobiles had largely

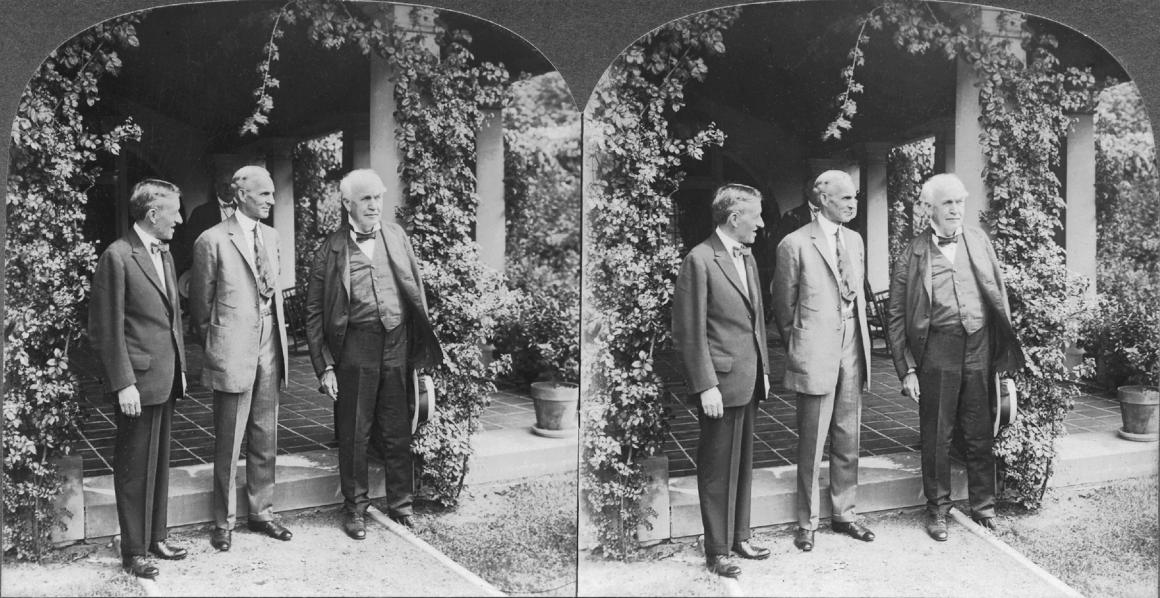
been hand-built (crafted really), in limited numbers, expensive playthings for the very rich. Henry went the other way, designing an unpretentious vehicle that he could sell for only slightly above cost and making his profit instead a little at a time, based on the sheer volume of vehicles sold, a method greatly facilitated by the assembly-line process. The Model T was a car whose cost was well within the reach of many middle class families.

Cars left a lot to be desired at the turn of the century. All were open—there were no erectable, "convertible" canvas tops as yet. Nor were there any windshields, or steering wheels (just tillers like on a boat), or gas stations, or paved roads to speak of. Cars were generally put away for the winter (no anti-freeze) and spring (when mud turned the dirt roads into what seemed bottomless quagmires). Not until the electric self-starter replaced the earlier (and potentially lethal) hand crank around 1911 would the gas-powered

"Mr. Lewis tells me you haven't seen this. Let me put it in the glass for you." Henry Ford and Anton Lang in Oberammergau," Keystone No. 28023. The automaker demonstrates a Keystone Telebinocular Stereoscope to the well-known actor, whose fame was global even if his performances, as Christ in the city's legendary "Passion Play," were local. The Mr. Lewis referred to is Keystone photographer George Lewis (SW Vol. 20 No. 5), who took this image in December of 1930.



28023 "Mr. Lewis tells me you haven't seen this. Let me put it in the glass for you." Henry Ford and Anton Lang in Oberammergau.



18551—Ford, Edison and Firestone at the King Residence, Marion, Ohio—Pres. Harding's Funeral.

Meadville, Pa., New York, N.Y.,
Chicago, Ill., London, England.

"Ford, Edison, and Firestone at the King Residence, Marion, Ohio — President Harding's Funeral," Keystone No. 18551. Ford (center) had once worked for Edison's company and, in later years, the two became close friends, swapping ideas on camping trips they took together, often in company with naturalist John Burroughs or tire magnate Harvey Firestone (left). According to George Lewis, this is one of the views Ford shared with Anton Lang in Keystone No. 28023.

automobile even begin to become "user-friendly."

There were also electric cars, much easier to operate but requiring recharging every twenty-five miles or so, and steam-powered ones, like those built by Ransom Olds and more famously by the bearded Stanley twins—"steamers" were faster and more powerful than gas-powered models, but they required as much as half an hour to get the engine on line before going anywhere. This was the world that Henry Ford was about to enter—and largely transform.

He was born on a farm outside Dearborn, Michigan, in late July of 1863, just weeks after the decisive battle of Gettysburg. Young Henry enjoyed tinkering with mechanical devices and during the 1880s he held a variety of machinist jobs in and around Detroit. In 1888, he married Clara Bryant and fathered a single son, Edsel, in 1893.

In 1896, Ford built his first car, little more than a carriage body slung between two bicycles. There were at the time a mere sixteen cars operating in the entire United States. Other experiments followed. Recognizing that the new phenomenon of auto racing would both allow him to refine his ideas and keep his name

before the public, Ford sought out popular bicycle racer Barney Oldfield and the two began a highly successful collaboration in the new format.

Nevertheless, Ford's first two ventures into auto manufacturing ended badly. His third attempt, with the Ford Motor Company, established with the help of Detroit coal magnate Alexander Malcomson in 1903, was far more successful.

Ford was not the first to produce an economical car for the general public, Ransom Olds' sturdy little "runabout" being a noteworthy early rival. However, Ford's decision to abandon a promising upper-end vehicle and focus exclusively on producing a single design targeted at the masses was something new in the industry.

Yet the Model T almost failed to get off the ground. Back in 1895, George Selden had taken out a patent on a "road vehicle" with a gasoline engine. In theory, anyone who wanted to build or sell a gasoline-powered car in America had to obtain a license to do so from the Association of Licensed Automobile Manufacturers, a group of car-makers that had bought out Selden's patent. Ford refused to pay and was promptly sued by ALAM, with the group vowing to put Ford out of business

and also threatening legal action against anyone who even bought a Ford car! What's worse, the District Court upheld Selden's monopoly.

But Ford persisted and the Appellate Court held in 1911 that Ford's cars, which employed a four-stroke cylinder, were sufficiently different from Selden's original two-stroke design to overturn the earlier decision. Like Teddy Roosevelt, Henry Ford had become a (somewhat unlikely) "trust-buster."

The year 1914 saw both the outbreak of World War I and Ford's introduction of the assembly-line. But, while Ford's quixotic attempt at neutral mediation by dispatching a "peace ship" to Europe would prove futile in affecting the former, the assembly-line process, in which the car body was carried on a conveyor past a series of workers, each of whom added a single component to the vehicle, transformed the car-making process, rendering it both faster and more cost-effective. Now a Model T could be assembled in only an hour and a half and Henry responded by lowering the price of his car to a mere \$370 in 1917. By the time the last of some 15 million "Tin Lizzies" rolled off the assembly-line in 1927, to be supplanted by the more advanced and stylish Model A, fully half the cars in America were Model Ts.

Poorly educated, Ford was both anti-intellectual and ill at ease in public. His views, in the aftermath of

(Continued on Inside Back Cover)

PAUL TERRY'S TERRYSCOPE

by Eric Kurland

If you had the opportunity to visit the 3-D SPACE museum exhibit in the Art Gallery at 3D-Con, you probably noticed a very odd looking 3-D cartoon viewer on display there. Standing about 4 ft tall and very crudely painted yellow with the stenciled words "3-D - 4 SHOWS - EACH SHOW 10¢," it appears to be a coin operated 3-D viewer from the 1950s. Insert a dime and you see one of four stereoscopic stories featuring Mighty Mouse, Heckle and Jeckle, and Gandy Goose. This strange device is called a Terryscope, and the story behind it is an interesting one.

The listing that I spotted on eBay was titled "VINTAGE TERRYTOONS CARTOON ARCADE VIEWER COIN OP MIGHTY MOUSE" and the seller really had no idea of what it was or how it worked. He described its appearance, explained that the mechanical parts still worked, that the sound player was jammed, and he stated "I do not understand the science of it but the cartoon is in 3-D when you use both eyes, if you close one eye, 2-D. Some kind of overlapping superimposed type of deal. Very cool, I have to assume this was cutting edge when it was made. The 3-D effect is not subtle, it jumps out at you with several different clear layers. Other than the issue with the sound which I believe is fixable, it works great." Several photos were included in the listing, and I had never seen anything like it before. I emailed the seller and asked him if he had any more information, but he explained that he was clear-

ing out a warehouse of old coin-op arcade machines, and this was just one of the items there. Aside from a stamp reading "Property Of Terrytoons" he knew nothing else about its origins. So I pulled the trigger and made an offer. One freight delivery later, I was the proud owner of the strange yellow 3-D box.

I knew that Terrytoons was the animation company that created Mighty Mouse and figured that maybe someone with a knowledge of animation history might be able to identify this thing, so I contacted Jerry Beck, the president of ASIFA-Hollywood, The International Animated Film Society, and a noted author and cartoon historian. Jerry was very interested. He thought that animator Paul Terry, founder of Terrytoons, had perhaps hooked up with an inventor and tried to market this machine at the height of the 1950s 3-D boom. Paul Terry obviously had an interest in 3-D. He licensed his Mighty Mouse character to publishing company St. John's Press for the first three-dimensional comic book in 1953 (he also testified as a character witness for 3-D comic artists/inventors Joe Kubert and Norman Maurer when St. John's Press was sued by William Gaines and EC comics over the patent for the 3-D comic book process). And this machine was clearly an official Terrytoons production. Jerry offered to pass my questions along to some of his colleagues who knew more about the inner workings at Terrytoons.



The Terryscope at the 2015 NSA Art Gallery, ready to collect dimes for 3-D Space.

The next day, he informed me that one of his sources identified it as a Terryscope, and confirmed that it was built between 1954 and 1955. Armed with that information, I was able to do my own research and found the following article in the June 28, 1955 *Traverse City Record-Eagle* from Traverse City, Michigan:

After 50 years as a cartoonist, Paul Terry still doesn't believe in standing still. The father of Mighty Mouse and other famous animated heroes doesn't believe in too much looking backward, "There's always tomorrow," said the 68-year-old artist who last month marked his 50th anniversary as a cartoonist and the 40th anniversary as an animator. "No sense in dwelling too long on what you've already done. The important thing is what you do today and tomorrow." Terry, who started as a newspaper



Interior of the Terryscope, showing riveted film strips, the center belt, and some very analog electrical controls at lower right.

cartoonist in San Francisco in 1905 and switched to animated cartoons when that industry was in its infancy in 1915, has to date produced 1,100 animated motion picture cartoons. But today he'd rather talk about television and the Terryscope, the latter an invention of his which he is just about starting to put on the market. "Every day I become more startled than ever at the tremendous power and influence of TV," said Terry, who produces the "Barker Bill's Cartoon Show" for CBS-TV twice weekly. "In all my days of producing motion pictures and comic books I have never gotten as much mail and as much recognition as in the less than two years I have been showing my cartoons in TV." ... About a year ago, Terry began developing his Terryscope, and he said that so far he has invested about \$600,000 in it. "It's a new entertainment medium," he explained, "It's something like a jukebox, but not quite. It's also something like those motion picture nickelodeons you see in penny arcades, but not quite. "What I have done is taken the principle of these nickelodeons and put into them 'Mighty Mouse' cartoons in color and 3D, along with sound. We're leasing them to supermarkets and amusement parks. Owners of supermarkets have found them to be excellent kiddie-catchers. While mama goes shopping, the kiddies remain in a boxed-off area looking into the Terryscope."

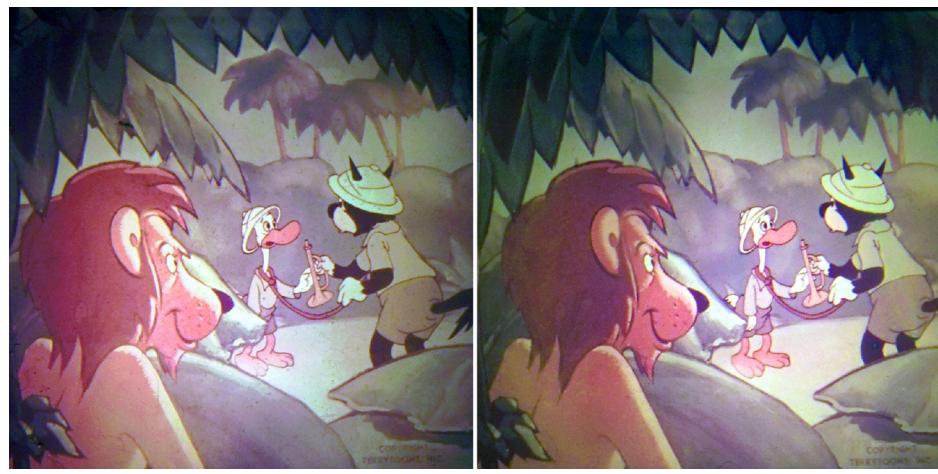
Terry described his Terryscope as "a jukebox with stereoscopic film" and while its design resembles that of a Victorian Cail-O-Scope, its internal mechanisms are quite unusual. Unlike the old drop-card viewers, in this machine the left and right cartoon images are printed on two long strips of 35mm film, which are attached by rivets to a metal belt which loops vertically around the interior of the cabinet. When a coin is inserted into the slot, it triggers a motor that drives the belt and sequentially moves the frames into position between a backlit plastic panel and the stereo viewing lenses. Each of the four cartoons contains ten image pairs, and also has dialogue and music, the "jukebox" element of the Terryscope. The audio is contained on what appears to be a very early version of a "Mackenzie Endless Loop" magnetic tape which was introduced in 1954 and used primarily by radio stations to play repeating announcements. They were also utilized in Disneyland's early attractions to provide synchronized soundtracks. As promised by the eBay seller, the entire playback mechanism still operates properly. The audio tape was gummed up, but



Mighty Mouse in flight from the Terryscope 3-D cartoon strip.



A Mighty Mouse rescue from the Terryscope cartoon strip.



Frame pair from the Gandy Goose cartoon in the Terryscope.

I was able to re-spool the tape and restore it to a playable condition for at least long enough to digitize the sound for future use. And while the color of the 35mm film stock isn't as vibrant today as it would have been in 1955, it hasn't faded too badly. The 3-D effects are very well done

and are actually quite striking when seen through the viewer.

Unfortunately, there doesn't seem to be any more information out there about this mysterious contraption. We don't know who actually designed and built it. One of

(Continued on page 36)

Ausable Chasm

by Russell Dunn

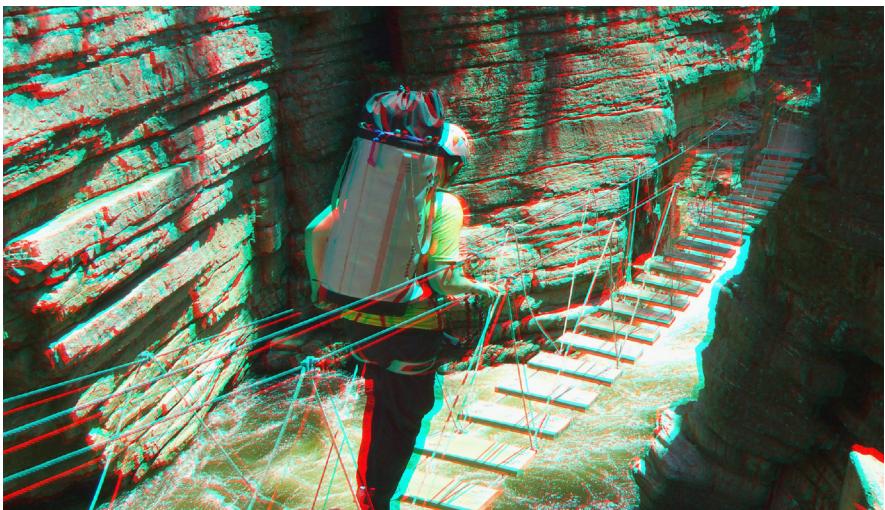
Ausable Chasm is an enormous canyon nearly two miles long that is located in the northeast corner of New York State's Adirondack Mountains. It is reputedly the oldest continuously operating natural attraction in America. Commercialized in 1870, it has also been described as the "Grand Canyon of the East" and a "Yosemite in miniature."

The Chasm is no stranger to stereography. Right from its earliest days as a tourist attraction, the Chasm was visited by the famous Adirondack writer, cartographer, and stereographer, Seneca Ray Stoddard, who spent countless hours taking stereographic pictures of the Chasm and its wonders. His photographs of Rainbow Falls (then called Birmingham Falls) and Elephant's Head (then called Split Rock) still look as astounding as when they were taken over one hundred and thirty years ago.

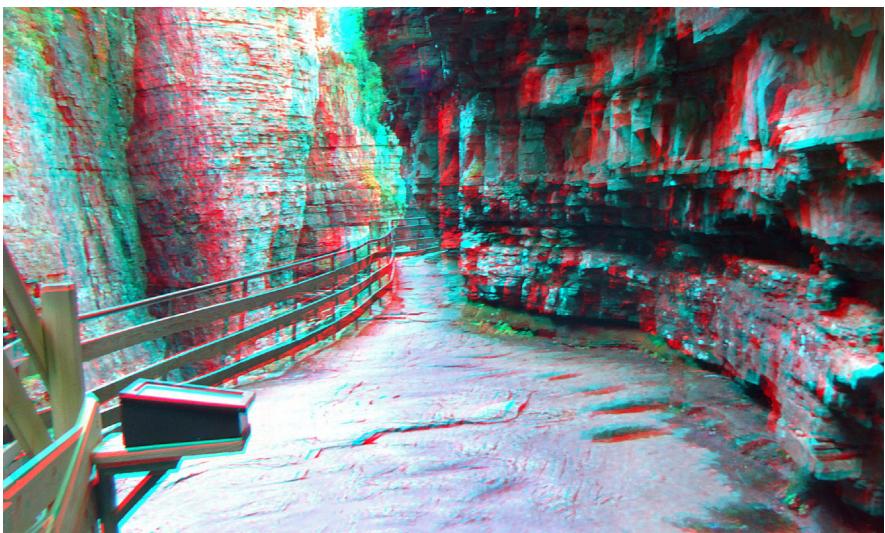
During the intervening years, Ausable Chasm has changed in significant ways. Not only does it now have a Rim Trail, an Inner Sanctum Trail that takes you down 150 feet into the Chasm's interior, and a float tour on the Ausable River through one mile of the Chasm, but an adventure course for those who want to rock climb, rappel, and do Tyrolean cable traverses. The Chasm has truly become a Four-Season destination.

It was with these possibilities in mind that John Haywood and I decided to photograph and publish *Ausable Chasm in 3D*. The result was a 6" by 9", 34-page booklet composed of anaglyph photographs taken with a Fuji digital Finepix Real 3D camera. Unlike Stoddard, we had the advantage of being able to take color photos, and to access parts of

(Continued on next page)



Following the Chasm's Adventure Trail, a guide leads the way across a cable bridge spanning the Ausable River.



The Post Office is where visitors, historically, would pin messages into the Chasm's porous, rock side wall. This practice was discontinued many years ago due to its destructive impact.



John Haywood is a modern day Seneca Ray Stoddard, capturing the Chasm photographically in all of its splendor.



Allan Griffin

1922 – 2015

[Allan Griffin passed away at his home in the Sydney, Australia suburb of Pymble, on October 26, 2015. The Sydney Stereo Camera Club will produce a tribute to Allan for an upcoming issue of the ISU Journal Stereoscopy.]

Allan was an award winning stereo photographer, and one of our early mentors in 3-D still photography. We first met him at the Photographic Society of America (PSA) convention in Hartford, CT in 1979. At that time the National Stereoscopic Association was more

them, and how to take advantage of a twin rig to take photos that one could not take with a conventional stereo camera.

By generously sharing this information, we, and hundreds of other stereo photographers worldwide, put together our own twin SLR rigs, and greatly expanded the photographic possibilities of stereo photography.

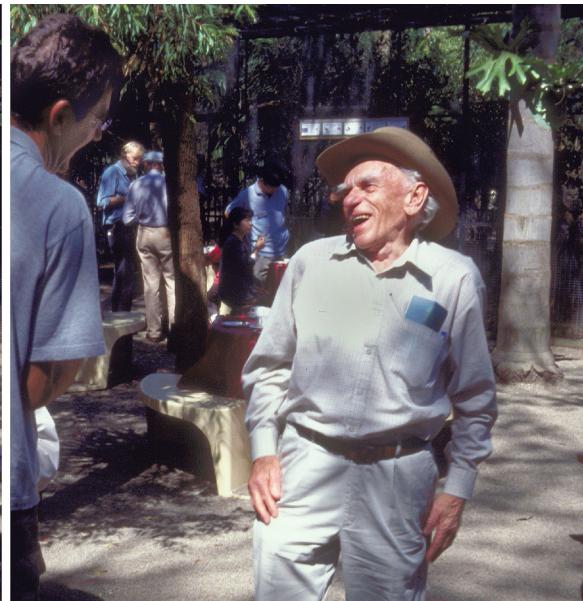
A copy of that article may be found on a FLICKR tribute page that Susan has created. The article is on 3 separate JPG pages. Reading it again

is as great a tribute to Allan as we can think of! We hope you will also enjoy seeing some photos of Allan during happy times at [@N00/albums/72157658063555563.](http://www.flickr.com/photos/35865984)

Allan was our sponsor for Associateships in the Photographic Society of America, and a good friend. He was a true mentor to us and to many stereo photographers over the years, and we will miss him greatly. Rest in Peace, Allan!

—Susan Pinsky and David Starkman

Welcoming stereographers from around the world on his "home turf," Allan Griffin shares a joke with Franz Miller of Germany during the 2001 ISU Congress in Sydney, at the Featherdale Wildlife Park tour. Allan's laugh had an accent of its own and you often heard it before seeing him in a crowd, but it was a promising clue that you were at a major stereo gathering.
(Stereo by John Dennis)



oriented to vintage card collectors, and the PSA offered (and still does) a platform for still 3-D photo competition, and for programs of 3-D slides at the annual conventions.

At a time when almost everyone was shooting with vintage 1950s stereo cameras, Allan was one of the first to take advantage of, and promote, the use of modern twin 35mm SLR cameras that had motorized film advance and electronic shutter releases that could be synched with relative ease.

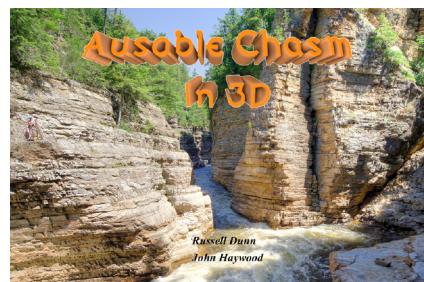
In 1985 Allan wrote an article for the (August) *PSA Journal* entitled "How I Created a Low-Cost Twin SLR". This seminal article explained in clear and precise step-by-step detail not only how to use a twin camera rig, but how to choose the cameras, how to sync them, how to mount

Ausable Chasm

(Continued from previous page)

the Chasm that may not have been so readily accessible during his time.

Driving us was the goal to have tourists leave with something in hand that showed the true dimensions and enormity of Ausable Chasm, including its thundering waterfalls, historic dams, dynamic potholes, sandstone formations, ruins of a pre-1900 horsenail factory and, to be sure, the mighty Ausable River—a powerful river that runs through the Chasm and which has indeed shaped it over the eons. Ausable Chasm is one of many natural wonders that is truly meant to be seen in 3-D.



Ausable Chasm in 3D is self-published. If readers are interested, they should contact me at my email address rduunnwaterfalls@yahoo.com. The book is 32 pages, calendar-sized, and costs \$12.95.

Santa Stereo Story

review by John Dennis



It may seem strange to be talking here about a book containing not a single stereo image, with a text that's a complete fiction. But NSA member David Tank's latest project, *Secret Santa – The Mystery of the Stereoscope*, aimed at readers age 8 to 12, was inspired by a couple of tan mount Keystone views of Santa Claus (Nos. 9446 and 9447). The resulting time travel story doesn't

involve a stereoscope directly, but rather a search for the man dressed as Santa in the views.

When Sam, almost 12, and his seven year old sister Abby receive an antique stereoscope and views from their grandfather, their curiosity about the Santa views and others leads them to a back room in the local mall. Hiding in what they think is a closet, they are transported to 1893 where they encounter Nellie Bly, Nikola Tesla and other helpful people in their efforts to return to the 21st century.

While there are no stereos in the book itself, it can be ordered with a wide variety of reproductions of the

six views mentioned in the book. These include full size views, a set of the views in 6 x 13 format with a folding viewer, and cabinet card size anaglyphs of the views plus glasses. While stereoscopes have been used in other mystery stories, this project is a first in its added offer of actual views crucial to the story, plus a viewer (in its way, a time machine itself). See www.secret santamystery.com and www.planertcreekpress.com.

**Secret Santa –
The Mystery of the Stereoscope**
by David Tank, Planert Creek Press
2015, ISBN 978-0-9815064-8-7.
Softbound, 5" x 8" 172 pages.
Available with sets of stereoviews and
a viewer in assorted formats from
www.secret santamystery.com and
www.planertcreekpress.com.

Keystone No. 9446, "Santa Claus Looking up Those who are Good" with the Keystone logo and B.L. Singly name replaced with "B.L. Clark" (to match a name used in the story) on the view reproduction available in sets with the book.



A Royal Award for Masuji Suto

by Andrew Hurst

The Royal Photographic Society held its annual Awards ceremony in London on September 16, 2015. Masuji Suto, author of the very popular 3-D photo editing software StereoPhoto Maker, was presented with the Saxby Award For achievement in the field of three-dimensional imaging, endowed by the late Graham Saxby Hon FRPS (one of the great holography educators and author of *Practical Holography*).

NewViews

Current Information on Stereo Today
by David Starkman & John Dennis

The RPS 2015 Awards program gave the following citation :

Masuji Suto lives in Japan not far from Tokyo and is the author of the very popular 3-D photo editing software, StereoPhoto Maker (SPM). He is a self-taught programmer who has developed not only SPM but also a 3-D movie editor, iOS and Android 3-D applications, WEB applications etc.

Suto (and David Sykes who wrote all the English documentation for his software) released SPM on Suto's website in April 2003. He has implemented many new

features in SPM from user suggestions, enabling SPM to become probably the most popular Windows 3-D software in the world.

He is a member of The Stereo Club Tokyo in Japan, whose aim is to encourage wider adoption of 3-D applications. NSA (National Stereoscopic Association) gave him a Special Award for his 3-D activity at its 2010 convention. ISU (International Stereoscopic Union) recognized him with permanent free membership at its 2011 convention. Suto's philosophy has always been to help and encourage recreational 3-D with the help of free, friendly software.

Congratulations to Masuji Suto and David Sykes who also attended the ceremony.

Masuji Suto, left, with Derek Birch ASIS Hon FRPS, then President of the Royal Photographic Society at the 2015 awards ceremony.
(Stereo by David Burder)



3-D Ninjas Coming to Legoland

Legoland California Resort announced a new attraction coming in 2016, *Ninjago – The Ride*. After a session of "ninja training," guests will control the outcome of their adventure through the power of their hand gestures. Through 3-D imagery, high-tech sensors and the use of hand movements in a striking motion, up to four riders per car, representing the four main *Ninjago* characters, can blast animated fireballs, lightning, shock-waves and ice as they travel through dojos to master their skills before heading into battle. 4-D effects such as heat, smoke and wind are also incorporated. The Ride is being unveiled at both Legoland California



Resort and Legoland Billund Resort in 2016. See [youtube.com/watch?v=8&v=i2T5pyJ0Ecc](https://www.youtube.com/watch?v=8&v=i2T5pyJ0Ecc) for a short video.

Animated Diableries Join Mask

One Night in Hell, Brian May and London Stereoscopic Company's award winning, seven minute 3-D short, will be a bonus extra on the upcoming 3-D Blu-ray release of *The Mask* from 3-D Film Archive, LLC and Kino Lorber Studio Classics. The restored version of the 1961 classic sold out its premiere at the 2015 Toronto International Film Festival, and the Blu-ray release also includes the option to watch it in the original anaglyphic format. 

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

Part IV: G&W—Goodman and Watson

Many collectors of early English and international stereos will be familiar with the lovely Swiss and Welsh scenic stereos of Claudio Erskine Goodman (1821-1873) as well as his statuary and narrative studio genre subjects.

In this article I deal with the stereos from Goodman's earlier association with

photographer John Watson (1814-1865) which were pub-

lished as "G&W". Although many of these stereos are unidentified, a few have somewhat elaborate paper labels (figure 1); their Latin motto means "as in a mirror". Others are marked "G&W" in the negative and may have fairly simple labels that do not identify the publisher (figure 2).

I have not seen previous mention of this association but the evidence from *Kelly's Post Office Directory* is fairly clear. In 1856 John Watson & Co "photographic artists" are at 118 New Bond St W without any mention of Goodman, while Goodman alone is listed here from 1857-1859. Beginning in 1857 Goodman was exhibiting stereos at the London Photograph Society and the Manchester Art Treasures Exhibition. In 1860, Goodman is still listed at 118

New Bond St and John Watson "photographer" returns to this address after a stint at 17 Regent St Waterloo Place SW from 1857-1859. Watson apparently exhibited a "miniature painting" of Goodman at the Royal Academy of Arts in 1852; and Goodman and Watson are listed side by side at the Royal Photographic Society exhibition of 1857.

As an aside, also at 118 New Bond in 1860 is

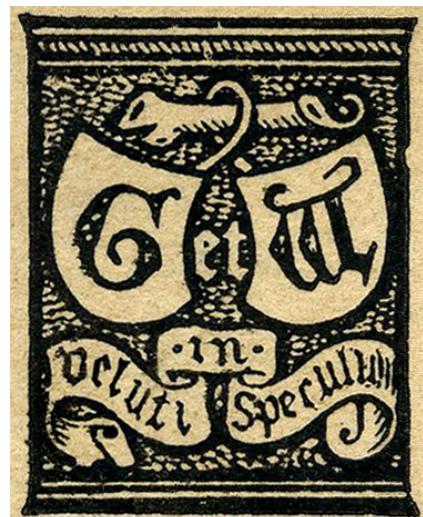
Johannes Louis Wensel, "artist", a German landscape and portrait painter (1825-1899 or 1915?).

Remarkably, in 1859 Goodman is also listed at 11 Lancaster Rd as a surgeon! This listing is confirmed by *The Poor Man's Picture Gallery* (Pellerin & May, 2014) who have

him as a member of the Royal College of surgeons of London beginning in 1845 until he apparently retired in 1861. According to

Ancestry.com Goodman was at various times in his life a surgeon, an apothecary, an "accoucheur" (male

G&W's Latin motto for "As in a mirror" from the label on the back of figure 1.



G&W label from the back of figure 1.

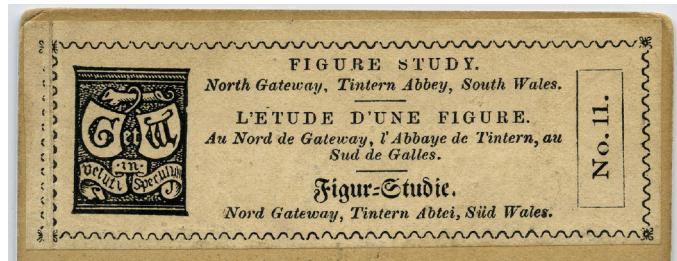


Fig. 1: "FIGURE STUDY. North Gateway, Tintern Abbey, South Wales". No 11.





Fig. 2: "GIPSEY SCENES. - EPPING FOREST. Musella Lee."



The "G&W" initials in the negative of figure 2.

midwife) (*Gazette* 1851), partner in "Florists and Seedmen" (*Gazette* 1853), and "Oil Manufacturers" partner. In 1865 he filed a patent for an improvement in boot and shoe manufacturing machinery.

John Watson fared less well. In 1861 he is listed at 88 New Bond but by June 15, 1863 the *Journal of the Photographic Society of London* reports "Mr. John Watson, late of Regent St and Bond St, has been totally deprived of sight during the last 12 months. The 10 years previous he had been engaged in photography." And in July the *Art Journal* reports a fund raising drive for Wat-

GIPSEY SCENES.—EPPING FOREST.

Musella Lee.

Plain label from the back of figure 2.

son. Watson may have been a victim of his decade of exposure to photographic chemicals including perhaps, mercury, which is often associated with blindness and neurological symptoms.

Acknowledgments

It has been many years since the last of my "Foreign Affairs" articles appeared. Many thanks to photohistorian Paula Fleming for her encouragement to resume writing and for the information on John Watson's later years and a great deal more. ☺

Titles with elaborate G&W paper labels (as Figure 1)

"FIGURE STUDY. North Gateway, Tintern Abbey, South Wales." No. 11 (see figure 1)

"MONK READING. Raglan Castle. South Wales." No. 12

"SCENE. Raglan Castle, South Wales." No. 5

"STUDY AT A WELL. St. Briavel's. South Wales." No. 1

Titles marked "G&W" in the negative

(The "Gipsey" scenes seem to be actual gypsies living in the Epping Forest region.)

"A GOOD SAMARITAN."

"GIPSEY SCENES. Epping Forest. - Musella Lee."

"GIPSEY SCENES. - EPPING FOREST. Gipsey Lee's Daughters." (No. 1.)

"SCENE NEAR MARCH. Cambridgeshire."

"STUDY OF A GHOST. For it is. As the air." - Hamlet

"THE GHOST IN HAMLET. Horatio. - It beckons you to go away with it, As if some impatience did desire To you alone."

"(THE TOILET)"

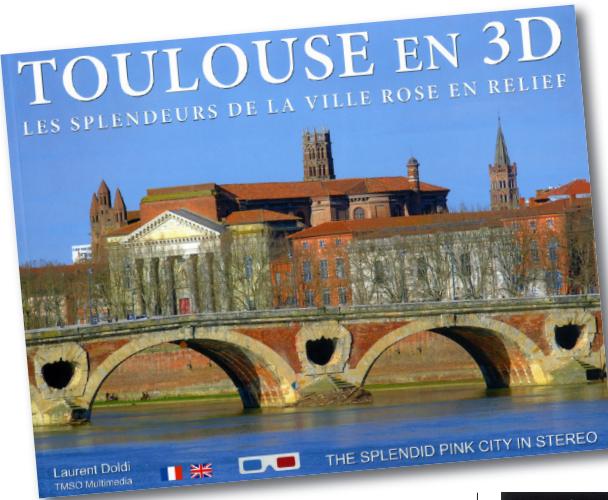
Editor's View (Continued from page 2)

explain. His admiration of the early Nazi movement in Germany and the success of the Ford plant there just add to the complexity of the story.

But the most interesting part may not be Ford's own anti-Semitic background, but just who his attitude influenced and how hateful that influence would prove to be. To quote from Robert Lacey's massive 1986 biography *Ford – The Men and the Machine* in speaking of Ford's

impact on Germany of the early 1920s:

Hitler, still an obscure figure in those years, read Ford's books, hung Henry's picture on his wall, and cited him frequently as an inspiration. Hitler appears to have based several sections of *Mein Kampf* upon Ford's words as processed by William Cameron, and he accorded Henry the unhappy distinction of being the only American to be mentioned in that work. ☺



Touring the Pink City

review by John Dennis

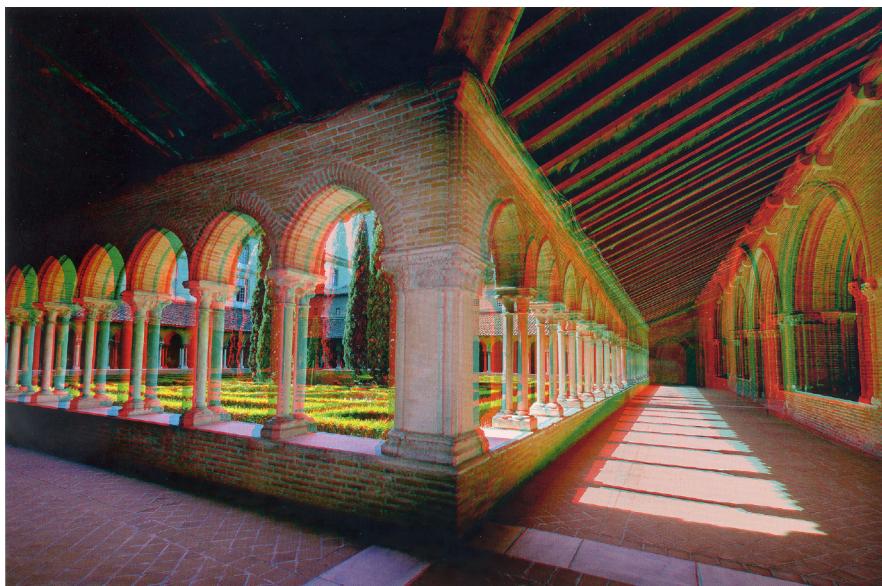
It may be that no single city has ever been illustrated so lavishly in such large format anaglyphs as Toulouse, France in Laurent Doldi's *Toulouse en 3D – Les Splendeurs de la Ville Rose en Relief (The Splendid Pink City in Stereo)*. Most of the book's 150 stereos are 10.5" by 7" with the exceptions being a few smaller detail shots. A large collection of stereos like this is today more likely to be found in one or more galleries on a website than in print form, but Doldi has taken the plunge in this, his first effort at publishing 3-D imagery. (His two previous photographic books, *Himalayan Trails* and *Into the heart of the Pyrenees* are 2-D.)

Aside from the introduction, the text is limited to captions, with all in both French and English. The stereography of fixed subjects involved sequential shots with a Nikon D7000 and a Fujifilm X-T1, allowing some impressive hyperstereos of buildings, monuments, bridges etc. Moving subjects were stereographed with a Fuji W3, a Panasonic 3D1 and two Canon S95s.

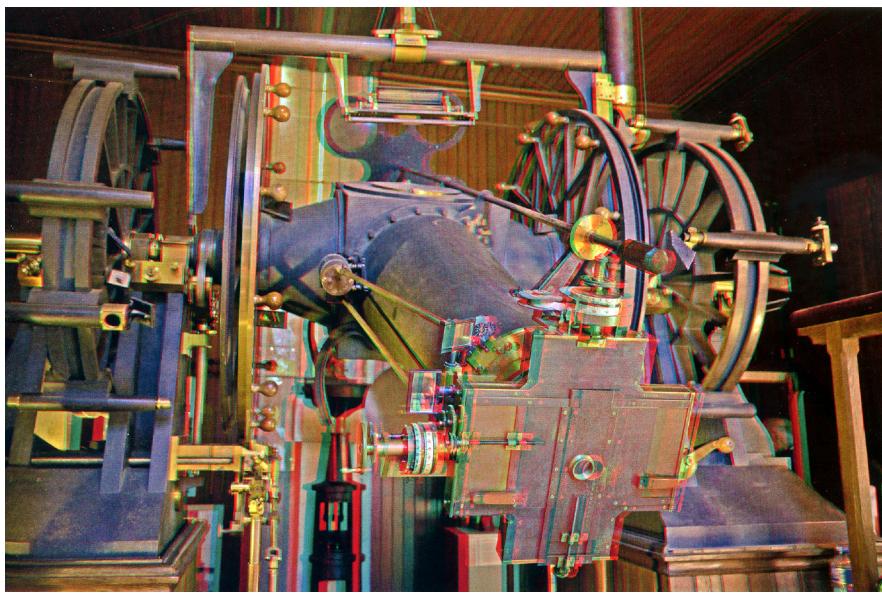
The city has more than enough great subjects, and many are covered both outside and inside. In fact some of the best stereos are interiors, along with some fascinating bridge images and building details.

Toulouse en 3D – Les Splendeurs de la Ville Rose en Relief (The Splendid Pink City in Stereo)

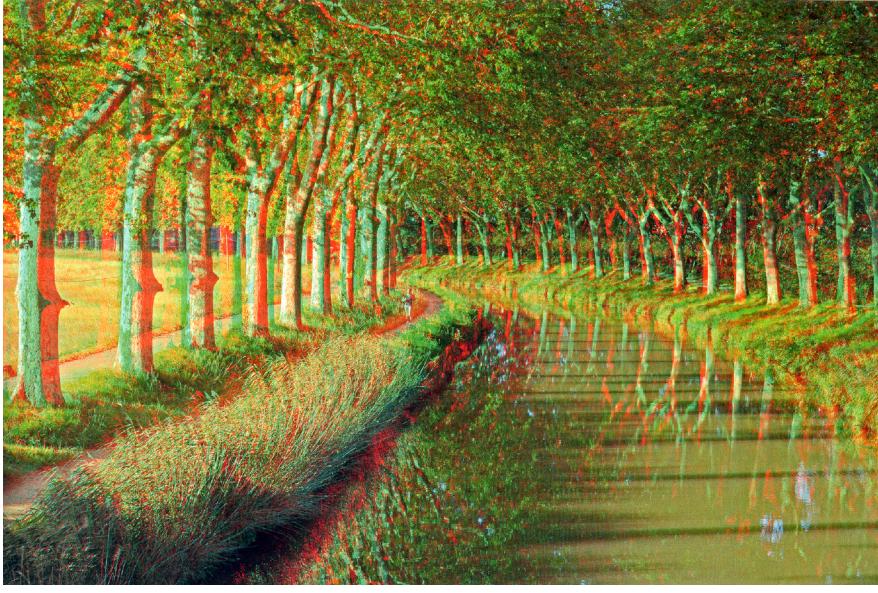
by Laurent Doldi, TMSO Multimedia
2014, ISBN:978-2-9516600-4-5.
Softbound, 11.75" x 9.75", 144 pages,
150 anaglyphic stereos, includes
anaglyphic glasses. Available from
www.tmsomultimedia.com or Amazon.



"The superb cloister of the Jacobins, with its double columns in grey marble from Saint-Beat, completed in 1310. Right, the openings of the salle capitulaire." From page 30 of *Toulouse en 3D – Les Splendeurs de la Ville Rose en Relief*.



"In the Jolimont observatory, restored and maintained by the Societe d'Astronomie Populaire: the lunette meridienne designed by Paul Gautier in 1890, a museum piece in perfect condition." From page 137 of *Toulouse en 3D – Les Splendeurs de la Ville Rose en Relief*.



"From the bridge on avenue du Colonel Roche: the canal du Midi, hand-dug with picks and shovels by 12000 workers, completed in 1681 after 15 years of work." From page 127 of *Toulouse en 3D – Les Splendeurs de la Ville Rose en Relief*.



Toulouse is the home of Airbus, and five interesting aircraft stereos are included, as well as a close-up of a moon rock in the city's Space Park. There's even some stereojournalism represented by shots of the Garonne River flooding in May of 2013.

Ghosting can of course be found in parts of some of the four-color anaglyphs, especially in high contrast exterior views, but it's not the first thing you notice as you browse through the book. Good lighting definitely helps viewing.

3-D Equipment Rarities (Continued from page 21)

model cameras (the Custom Stereo Realist has an oversized rewind knob, which will not work with the Kentech crank).

A curved flat shaft sticks out from the top of rewind knob opening, ending with a small handle at the end which is riveted to the shaft in such a way that the handle will rotate. When slipped on to the Stereo Realist rewind knob (see photos), it may be rotated to provide a quick and easy way to rewind a roll of film. It offers a simple solution, and makes rewinding film much faster and easier. The only downside is that the crank may not be left in place permanently, so one has to keep track not to lose it, and to have it handy when needed.

Kentech was a company created in the early 1950s by Kent Oppenheimer. Kent was born in Germany, and by the 1930s his family owned a successful scrap fabric recycling business there (scraps were recycled, for example, to use in padding for mattresses) which had subsidiaries in Europe (Switzerland, and other countries, if I recall correctly) as well as in the United States.

When the Nazis started to come into power, Kent's father saw that life for Jews in Germany was becoming increasingly "difficult". As they

had the financial means to move, and to conduct their business from another country, they first moved to Switzerland, and later to Boston, where they also had a business going.

Kent started working in the Boston office, but then moved to Los Angeles to start another subsidiary there. Kent's personal interest was more in photography, and once in Los Angeles that passion took over and became his career. His specialty was architectural photography using a 4" x 5" view camera, always with a tripod. In the 1960s he did a lot of work for my father's office, Maxwell Starkman & Associates. From the original 4" x 5" negatives that Kent gave to us many years later, Susan Pinsky scanned the negatives and you can see many of them on a Flickr page at www.flickr.com/photos/68255235@N05/albums/72157627818575436.

In the early 1950s Kent was friends with Tommy Thomas (famous for his "Stereolusions" and a writer of a regular column on Stereo Photography in *Modern Photography* magazine), and Kent added 3-D photography to his photographic interests. I even found one stereo photography article (on making stereo titles) that he wrote for *Modern Photography* in January, 1956.

During this period he started the company "Kentech" to produce the Stereo Realist Rewind Crank, as well as an all-metal slide bar for doing close-up, or single camera, 3-D photography. The Kentech slide bars (sorry, we do not have one to show in a photo) are even more rare than the rewind cranks.

When the 1950s stereo boom ended, Kent continued with his architectural photography career until he retired. He passed away Oct. 11, 2010 at age 91. Susan and I were fortunate enough to visit him a few times during his last few years, which is where all of this information about his life was told to us personally.

Susan also has created a Flickr album showing a lot of the magazine and architectural photography work that Kent did. It may be found at www.flickr.com/photos/35865984@N00/sets/72157636837597796/.

That album also has scans of some of the stereo photos that Kent gave to us, including ones of him and his family, and of the incredible mid-century modern house that he built in the Hollywood hills.

For Sale

3-D INTERNATIONAL TIMES. Vol. I No. 1 (01/1981) through Vol. 3 No. 7 (07-08/1983). Complete; perfect condition. Best offer. Buyer will specify/pay shipping. Contact Curtis Siller: c.siller@ieee.org.

ARCHITECTURE and Design Classics in View-Master® 3D including houses by Frank Lloyd Wright, Bruce Goff, Charles Eames and others. For full listing, visit viewproductions.com

BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at drt-3d@live.com, 440-666-4006.

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CALLING KEN BURNS or anyone who knows him, we need a film, for theatrical release, about any historic subject that is well documented in 3D. using his techniques could be akin to time travel. zcrackers.com.

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <http://CPRR.org>.

ERIE CANAL Stereoviews, Post Cards, Books, documents. Also many other USA Canals and Non USA Canals. Chris Wampole (Carl's son) cbwsmw@gmail.com 772-285-5595.

HOW TO DO 3D books, in print and PDF e-book; Stereo Magic, Mastering 2D-3D, Digital 3D guide, Super 3D, and Beginners Guide. Visit us for images, techniques, great tips, and more stuff: www.enfopress.com.

REEL 3-D NEWS. Vol. II, No. 7 (08/1979); and Vol. III, No. 1 (01/1980) through Vol. III, No. 11 (12/1980). Perfect condition Best offer. Buyer will specify/pay shipping. Contact Curtis Siller: c.siller@ieee.org.

REVERE CAMERA in original case plus two "Stereo Photography Unlimited" viewers Good condition. \$75 or best offer. helenkaraway@verizon.net.

As one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to:
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STEREOSCOPES: The First One Hundred Years by Paul Wing (1996), softcover 272 pages, 750+ illustrations. Shrink wrapped NEW! *Exclusive here* \$60 US postpaid; check with order please: Russell Norton PO Box 1070 New Haven CT 06504 / stereoview.com

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

VISIT www.stereoscopy.com/3d-books and have a look into the three View-Master Collector's Guides: a total of 1,616 pages of View-Master information, including 96 color pages showing old V-M ads and 1,250 V-M packet covers.

Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (418)440-7698.

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Postcard (3-3/4 x 5-3/4)	100 for \$10	1000 for \$ 90
4 x 5	100 for \$10	1000 for \$ 90
Stereo (3-3/4 x 7)	100 for \$11	1000 for \$100
Cabinet (4-3/8 x 7)	100 for \$12	1000 for \$110
Large Cabinet (4-1/2 x 7)*	100 for \$12	1000 for \$110
5 x 7	50 for \$10	200 for \$ 35
#10 Cover (4-38 x 9-5/8)	50 for \$11	200 for \$ 35
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COMICAL STEREO view Sets in Good to Very Good Condition ed.minas409@gmail.com.

HARPERS FERRY and other stereoview photos from other places in West Virginia. Also, looking for various other photos and paper from West Virginia. Tom Prall, PO Box 2474, Buckhannon, WV 26201, wvabooks@aol.com.

HECKLE & JECKLE 3-D Comic Books from the 1980s, any information on their existence. Also interested in foreign language 3-D comic books and original 3-D comic book artwork. Email Lawrence Kaufman - kaufman3d@gmail.com or call 951-642-0691.

HIGH QUALITY stereoscopic 3D digital photographs to license with our brand new 3D viewer for sale in UK shops this year. All subjects needed: nature; landscape; animals; cars etc. Please enquire at: lyndsay@flipscope3d.com.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1501.

LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

REALIST FORMAT SLIDES or VM Personal Reels from 1960s with Ford Econoline E100 pickup truck (front looks like a van with no engine out front) as main subject or in background. trymymailbox@gmail.com.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREO WORLD back issues. Vol. 1, #6, Vol. 2, #7s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

Wanted

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.england@web.de

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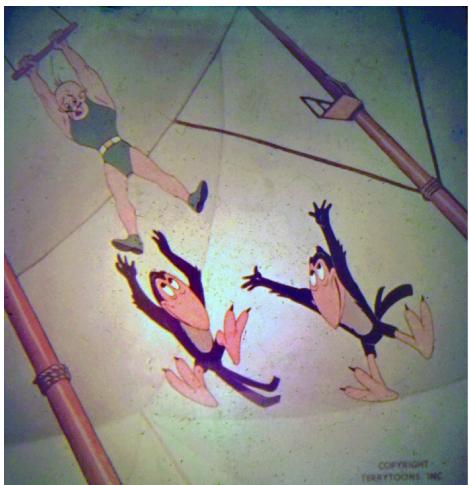
Paul Terry's Terryscope

(Continued from page 25)

Jerry Beck's colleagues has identified the music as being composed by Phil Schieb, who scored the Mighty Mouse theatrical cartoons, but we don't know which artists at Terrytoons created the pictures. And we don't know how many Terryscopes

were actually constructed. This machine, with it's hand-built construction and crude paint job looks very much like a prototype. I have found records and photos of a second Terryscope, purchased by a private collector on the east coast in

Heckle and Jeckle from the Terryscope cartoon strip.



2007. This second device is very similar in its rough appearance to the one in the 3-D SPACE collection, but is painted green, has a different coin slot and loudspeaker, and contains a different program of four cartoons. It's very doubtful that the Terryscopes went into full production as planned, primarily due to the fact that in mid-1955, shortly after the interview above, Paul Terry sold his entire animation studio to the CBS television network and retired on the proceeds.

I would love to know more about the history of the Terryscope and would welcome any additional information. 3-D SPACE hopes to eventually put the Terryscope on display for the public. For more information about the 3-D SPACE collection, and to see the four 3-D Terryscope cartoons with audio, visit our website www.3-DSPACE.org. 

The Unknowns

(Continued from page 17)

been shortened later to 24 stereos leading to a discrepancy between the negative numbers and the titles, with many pasted over labels.

Who was the photographer? It is tempting to speculate that it might have been someone like Frank Good based on the similarities with his other interior photographs, but there were many excellent English photographers that perhaps could have done just as well. Given the number of Staffordshire factories we may never know which pottery commissioned the stereos but the quality of the work is magnificent and all we need is a bit of luck with the identification.

The inaugural prize of Paul Wing's book *Stereoscopes: The First Hundred Years* for a correct identification remains unclaimed. We are still waiting for a winner! Please write, call, or email Russell Norton, PO Box 1070, New Haven CT 06504 (203) 281-0066, oldphoto9@earthlink.net. Your interesting and challenging Unknown submissions are eagerly welcomed. 

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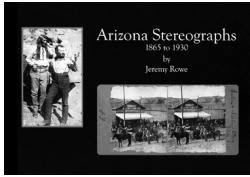
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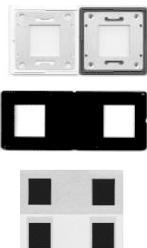


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Henry Ford

(Continued from page 23)

World War I, were notoriously anti-Semitic, and led to a celebrated libel suit against the *Chicago Tribune*. Politically naïve, Ford ran for the U.S. Senate in 1918 as a supporter of Wilson but lost narrowly in a race marred by scandal.

Although Edsel was now nominally in charge, Ford continued to run his company as if it was a private fiefdom, brooking no disagreement and buying out recalcitrant stockholders in 1919. He operated largely by gut-instinct—books, he said, merely cluttered his mind.

Yet he often erred, stubbornly holding to his belief that the American consumer would prefer the familiar to change. Plagued with a steadily declining share of the auto market, Ford finally bowed to the inevitable, discontinuing the Model A in 1931 and at last beginning to diversify his car line. The great single car experiment was over.

During the Depression, Ford opposed government intervention and refused to go along with the NRA fair-practices codes, while his opposition to the newly formed United Automobile Workers verged on paranoia. With the approach of another global war, Ford supported Lindbergh's isolationist views, urging non-intervention. Upon Edsel's death in 1943, Ford briefly resumed management of the company, which went on to produce an impressive number of airplanes, jeeps, and weapons for the government during World War II. With the end of the war, Ford stepped down in favor of grandson Henry II. Now aged and frequently ailing, Henry Ford died two years later, in 1947.

Ford had once notoriously defined history as "bunk," yet he went on to establish in his hometown of Dearborn a nostalgia-based historical museum that highlighted the contribution of inventors like himself, his pal Edison, and the Wright Brothers. Then too, there is the Ford Foundation, one of the largest philanthropic institutions in the world, established admittedly in part as a tax write-off, yet nonetheless a patron of science, the arts, and culture in general. His legacy is certainly more than just the "Tin Lizzie." 

